

NEWSLETTER  
for Members of  
CALLERLAB

# Direction



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The International Association of Square Dance Callers

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Volume VIII Number Two June 1980

## In This Issue

Special Mailings	p 1
Miami	p 2
Chairman's message	p 2
Milestone Awards	pp 5-12
Phil Donahue Show	p 12
Kansas City Update	p 13
Ongoing Requirements	p 13
Organization Chart	p 14

## Future Conventions

1981 April 13-15	Radisson Muehlebach, Kansas City, MO.
1982 April 5- 7	MGM Grand Hotel, Reno, NV.
1983 March 28-30	Marriott, Philadelphia, PA.
1984 April 16-18	Site to be selected
1985 April 1- 3	Hyatt Regency, Phoenix, AZ.
1986 March 24-26	Site to be selected

Please note that complete Convention reports will be in a separate issue along with Press Releases.

## Convention Wrap-up 1980

Miami is now history and it went down as a really fine Convention. The Convention Flash results were sent out to each of you within the first week after completion and these included all of the Resolutions that were passed during the Convention. In this issue of Direction, we would like to recap the salient features of the 1980 Convention for those who attended as well as those who were not able to make it.

We are also going to include the Chairman's talk as well as the Milestone Presentations that were made. We will provide those committee reports that have been sent to the office and we will advise you of the Candidates for the Board of Governors at this time.

In the last week in May, we sent out three items in a special mailing. These items included the revised By-Laws as approved by the Board of Governors and which will have to be ratified by the membership at our next regularly scheduled Convention. Please note, however, that the only changes were made to reflect resolutions passed by the membership or the minor changes voted on by the Board of Governors to allow better administration of the CALLERLAB business. Specifically, the Board voted to delete the requirement of a 50% vote in order to have a valid election to the Board and the Board added a section on the newly created position of Assistant Executive Secretary.

The special mailing also included a current roster of all CALLERLAB members as of the end of the Convention. It also included a special edition of the revised Definitions, coupled with the Styling methods as approved and the approved timing for the Mainstream Program. Please note that if you want to make any changes in the definitions, you must have your suggestions to the office or to Ken Kernan, in writing, no later than September 15th in order for your ideas to be considered.

The Board in separate action also declined to permit changing of dates for the future Conventions and therefore you will see that we no longer list New Orleans for 1984 or Atlanta for 1986 since each of those locations would have entailed a change in dates. The Board also approved a new organization structure and we have included that within this issue. Please note that if you desire to serve on any committee, you should send your

request in writing to the CALLERLAB office. There are certain committees that have selected restrictions in order to serve. For instance, to serve on the Quarterly Selections Committee, you must be calling for Mainstream or Plus level clubs on a regular basis. To serve on the Advanced and Challenge Committees, you must have been calling at that specified level for a period of not less than two years. Our Chairman of the Board in conjunction with the Executive Committee will be making the Committee Chairmen appointments in the near future.

### MIAMI 1980

The Convention opened officially at 10:30 AM on the morning of March 31. The previous evening, we had had a social hour with everyone seeming to enjoy the opportunity to talk and visit with friends. Other than the airconditioning, the event was a huge success and will probably be repeated again at some future Conventions. The newly elected members of the Board of Governors were sworn in and then a quick review of the events to take place was held. The Orientation session for new members followed with concurrent committee meetings for the Definitions, Mainstream QS and Record Tune Clearinghouse. As usual, the Board of Governors receiving line was well attended and luncheon was served promptly at 12:15 PM.

The afternoon began with six sessions at 1:30 and another six at 3:30 with a break in between. For the first time, we had tapes of many of the sessions as well as open time for the Exhibitors during all sessions except the banquets and general sessions.

The Monday banquet included the awarding of 25 year certificates and the Small World awards for those callers attending from Overseas locations. A press release covered these awards. For the first time, we had an outside speaker who spoke to us about Leadership and Motivation. He tied his talk in with our Theme of ATTITUDE and JUDGEMENT. (for those of you who are purists - judgement can be spelled without the "e" but it doesn't look as nice to see it JUDGMENT.) After dinner, Bjorn Secher continued his talk on Leadership and had a large turnout of the attendees.

Tuesday dawned bright and cheery but later turned into a downpour and dampened the area but not our spirits. Sessions in both the morning and afternoon were well attended and as previously stated, the Exhibit area was open during the entire day. Committee reports for all Committees and interest sessions are included elsewhere in this report.

The Tuesday evening banquet was the highpoint for many with the Chairman's talk as well as the prestigious Milestone awards. The complete writeups for the Milestone recipients are included in this issue. The Milestone awards were presented to Benjamin Lovett (posthumously), Ralph Page of New Hampshire, Charlie Baldwin of Massachusetts, Don Armstrong of Florida and Jack Lasry of Florida.

There were no scheduled activities after the banquet although the Contra group did hold a dancing session that was well attended. The Wednesday morning business session concluded our formal Convention with 21 resolutions being passed and three being defeated. All in all, a fine Convention and one which was the result of more than 80 callers and their partners participating. Convention planning is already underway for 1981 in Kansas City with a really fine package.

Chairman Jon Jones' talk - Tuesday night Banquet

According to a survey in one of the recent national magazines, I would like for all of you to join me in congratulating Dave Taylor on being rated the second best caller in the world -- everybody else tied for number one. Dave and I really are friends -- April Fool.

Those of us who are fortunate enough to be able to travel around the country have stayed

in a lot of class hotels. I had the pleasure one time of staying in the Hilton in Washington, D.C. It was several years ago and when I got there, my room was full and they placed me in a three room suite, \$100.00 a day and this ole boy from Texas ain't never been in a room like that before. \$100.00 a day was a lot of money several years ago. But there's only one real first class hotel I've ever stayed in and that was the Old Heidelberg Hotel in Jackson, MS. that has now been torn down. But I was there doing a festival a few years ago and after all of the after parties, I had gone back to my room and gone to bed and was just about asleep when there was a loud banging on the door -- real loud. And I said, "Who is it?" and this voice said, "It's the house detective". I said, "Waddayu want?" He said, "You got a woman in there?" I said, "No" and he opened the door and threw one in. Now that is a first class hotel!

I would like to thank all of you and all the Board of Governors and the Executive Committee for permitting me to serve as your Chairman this past year and for giving me the privilege to serve again for another year. It's difficult to say what it means. I would also like to thank John K. for all the help he has given me - all the workers who have worked at this Convention and all the Chairmen who have worked so hard this past year. It's very much appreciated. I would also like to thank Shirley for everything. We had the privilege of driving through Austin, Texas not so long ago, under the underpass of I-35 when I heard what sounded like a trucker on the CB. He said, "How about that green and white Oldsmobile?" So I came back and said, "You got 'im". And he said, "I don't mean to be rude and I don't mean to be out of line but you've got one of the best lookin' women I've ever seen sittin beside you." And I have to agree.

CALLERLAB tried some new things this year - the reception the other night was one of them and Bjorn Secher was the other and we hope you enjoyed those things. CALLERLAB has meant more to me than I could ever put in words. It meant going to the first Convention in 1974 that we had and incidentally that's the only Convention I've gotten to attend -- I've been a worker ever since and one of these days I'm going to get to attend another one. I look forward to that as well because I certainly enjoy attending. It has meant meeting people and callers that I have admired and heard of all my life - all my calling career. I got to meet them -- right here at CALLERLAB. Those are things that really mean something to me. I'm also very envious of an experience that Dave Taylor has had recently. You will hear a little bit more about that later on - very educational and very interesting.

We are proposing to the Board of Governors an organizational restructuring of all of our Committees and everything we have going in CALLERLAB and that's the reason I mentioned yesterday morning that we want your input - the Committee you want to work on. We're going to need a lot of help this year because we're going to add on several Committees if this structure is approved. I got a letter a couple of months ago from a long-time friend, Les Gotcher and I was surprised to get a letter from Les at that time. He asked a lot of questions about CALLERLAB, said he'd had calls from several people across the country about a number of questions and things that were going on in CALLERLAB that were disturbing him. One was the accreditation of our members and the other was the accreditation of Caller Coaches. By the time I had finished answering Les's letter, Shirley had typed 6 pages - single space. Apparently I answered those questions to Les because a short while later I got a letter back from Les that said, "You answered all my questions. I appreciate it very much and I have sent my money to CALLERLAB to become a member and I'll be in Miami and that I'm very glad of."

I'd like to say that our accreditation program doesn't really have the clout that I hope someday it will. Too many of us have taken it too lightly, I think. I take it very seriously and hope that you will begin to. Along with Caller-Coach (Caller Education Specialist) - that was one of my goals when I joined CALLERLAB, hoping we would have such a thing. Today we have it and I feel that those of us who have attained that goal worked very hard for it. There has been a little misnomer about the original 10 who were accredited by the Board of Governors - that we simply put a stamp of approval on each other.

That is not true. We examined each other so thoroughly, it's unreal. 'Cause I know three of us - Cal Golden, Frank Lane and I spent 2 days locked in a motel room in Mobile, Alabama examining each other to be a CALLER COACH and we were all very serious about it. There was a lot of discussion and we asked each other every question we could think of before we would even think about recommending approval of the other. And it wouldn't have hurt my feelings at all if they had turned me down because it would have given me incentive to go back home and to work harder to attain that goal. We have had some who have had the same thing and I hope that many of you can attain that goal in the near future.

CALLERLAB has created the position of Assistant Executive Secretary and we have had some fantastic candidates - 7 in all. It's an extremely difficult position to choose among such good candidates and we hope to make that announcement to you at our business meeting tomorrow in the morning.

We have had a lot of comments that CALLERLAB costs a lot of money. Yes, it does.--I'll be the first to admit that. I know of one caller who has kept up with the expense of CALLERLAB, and totalling the dates he has not been able to call, the cost of coming to CALLERLAB has amounted to a little over \$10,000, and I know there are others who have invested as much. Mine is running somewhere in the neighborhood of \$6,000. But for every penny, I'd do it again.

We seem to have a lot of problems among some of us that we really won't adhere to or abide by the resolutions that are passed by CALLERLAB. I challenge all of you to go back home and read your Code of Ethics; perhaps you will have a different viewpoint in that regard. I think we should abide by them -- I think we should work for them in every way that we possibly can.

We have been subject to change in several areas. One was hands up or hands down in an Ocean Wave and I for one would not be afraid to bring it up again because I trust our membership and even if they did change it, regardless of the way I liked it, well - I'd go back home and teach it the way CALLERLAB wanted it because I think that that's what we should do. I hope you realize what CALLERLAB really is. Think about it as you go home, and after you're back home, teaching and working with your dancers.

CALLERLAB has been accused of being a clique. Within our own organization, the Board of Governors has been accused of being a clique by some - not by all and I know it. But anybody if they work hard enough can be a part of CALLERLAB, and any CALLERLAB member if they work hard enough can become a member of the Board of Governors. We have some on this Board who have proven that. All but 4 of our Board of Governor members who number 25 - all but 4 have now stood the test of election to his Board by our membership. I think this speaks very highly of our members and of the people on the Board of Governors.

We've had a lot of talk about a dress code among us callers and I really hope we take a look at what we're doing and what image we present to the dancers and also the young callers that look up to us and don't ever think they don't -- because they do - I did. I can still remember and I can still imitate Les Gotcher like you wouldn't believe and I'm not ashamed of it either but that was one of the things I looked up for and it's not --it's easy for a new caller to copy what he looks up to - we're it - so we should really consider everything that we do.

There are a number of us who feel like (I'm stealing the phrase from Marshall Flipppo) we've got to figure out a way to make Mainstream dancing the most glorious aspect of our activity. I feel if I were a dancer, I wouldn't be ashamed to be a Mainstream dancer and I'm certainly not ashamed to be a Mainstream caller. I love it and I am a Mainstream caller. One thing I have noticed among all the dances I've called, not only at home but

across the country as well, is we don't have the enthusiasm that we should have among our dancers. We don't have a response from the dancer back to the caller. You can call your heart out in the best singing call you've ever done in your life and when you're finished, see how much applause there is - not only to the dancers themselves but also to the caller. Check it when you get back home - we're not teaching that anymore like we should. I can remember in Bob Osgood's early magazines; he said dancers should applaud themselves for doing a good job, not necessarily the caller but themselves.

Have you really thought about an entertainer? Walk into the lounge tonight where the entertainers are and they get up and start entertaining and nobody applauds after everything that they do. The rest of their act will go down the tubes. It's the same way in any night club you go into. We're not night club entertainers but we certainly are entertainers. I think we should teach these things to our dancers. Maybe we've spent too much time on teaching, choreography and "figure doers" rather than good dancers or enthusiastic dancers. If we go into it with the right attitude, with good judgement, working together in CALLERLAB, we're in the position, our goals are unlimited, we haven't even begun to scratch the surface yet.

In the 6 years that CALLERLAB has been in existence since our first Convention, this is our 7th and we've still got a long way to go, but, boy, we've made a lot of inroads in the past 6 years. We've made the biggest impact on Square Dancing of anything that has ever happened in the world of Square Dancing and I'm not ashamed of anything that we've done. We've made some mistakes, sure, but that doesn't mean that we have to quit because we're going to keep on plugging for what we think is right and continue until we get it right.

We have a lot of callers across the country who have seen fit not to join our organization and we have had some who say "I don't need CALLERLAB" but, CALLERLAB needs them. If it weren't for you out there in the audience, there'd be no need for me standing at the podium talking to a blank wall. It's the same way with our dancers - if they weren't there, there'd be no need for us. We need you -- we need everybody. But in the meantime don't forget where we came from. Let's don't wear the crown of glory and say I'm better than you because I'm a member of CALLERLAB and you are not. Please try not to project that image. Don't forget where we came from. As we tell our dancers when we become +1 or +2, Advanced or Challenge - don't forget where you came from and don't look down on those who may not have as much skill as you. We need them all. Reach for the stars; you may not ever get one but you won't get a handful of mud either. I'd like to thank the people who came to CALLERLAB from a long way off - the foreign countries and those who came a long way from Canada and the US. I was impressed when I was in Southern California last fall for a festival at the number of callers who came up to me at the festival and said, "Jon, we'll see you in Miami. We had such a good time in Los Angeles." They came all the way across the country to be with us this year and that is very gratifying.

Sometimes some of the complaints that I hear about what we're doing reminds me of the definition of a hypocrite. It means a couple who are driving on the Interstate here in Florida heading South, recently retired, driving a 10 or 11 thousand dollar automobile pulling a \$20,000 camper trailer looking for a free place to park.

You may have noticed I took my watch out again so I wouldn't take up too much time, but, like CALLERLAB, this watch has extreme sentimental value to me. Not the watchband, I got it in Tucson, Arizona - it was made by an Indian, but the watch itself really means a lot to me. I got it from a favorite Uncle of mine. He was lying in a hospital on his deathbed and he looked up at me and in a very soft voice he said, "Jon, you come over". I walked over and I bent down and he said, "Hey, Jon, would you like to buy the watch?"

#### Milestone Awards for 1980

Benjamin Lovett - Presented by Dave Taylor

I feel very proud and honored to place before you the next recipient of CALLERLAB's Milestone Award. There will be a very few of you who will recognize his name. That is an injustice that will be corrected tonight. After tonight you will always remember the fascinating history of this caller and you will point with pride at the historical landmark where this Milestone Award will be housed.

In order for you to appreciate the work of this caller we must go back to the year 1923. It was in that year that Henry Ford visited the Wayside Inn in Sudbury, Massachusetts. This famous resort offered a dance program. People who vacationed there were treated to dance instruction of the gavotte, the schottische, mazurkas, minuets, round dancing, the Virginia Reel, and square dancing. This program was under the leadership of Benjamin B. Lovett. Mr. Henry Ford enjoyed this program so much that he made an offer to Benjamin Lovett to teach dancing and train dance instructors in Dearborn, Michigan. Mr. Ford offered Benjamin Lovett a very handsome salary and a two month contract. Benjamin Lovett reluctantly turned down that offer and explained that he was under contract to the Wayside Inn.

At that time Mr. Henry Ford's personal wealth, exclusive of his automobile business and all other holdings, was in excess of twenty billion dollars. Therefore, Benjamin Lovett's obligations to the Wayside Inn did not pose a major problem to Mr. Ford. He immediately purchased the Wayside Inn, met the terms of Benjamin Lovett's contract and renegotiated a new contract to bring Benjamin Lovett to Dearborn, Michigan for a period of two months. Benjamin Lovett stayed in Dearborn, Michigan for twenty-six years.

At a time when the country was in a Depression and there were bread lines, Benjamin Lovett was paid \$12,000 per year plus a new Lincoln every year, plus a home, most of his meals, and all of his travel expenses. He had substantial pay raises as the square dance program increased. It would be difficult to update some fifty-five years of inflation to evaluate that contract today, but \$70,000 to \$80,000 is a conservative estimate.

Once Benjamin Lovett was in Michigan, he and Mr. Ford began to publicize and promote Early American square dancing. Two hundred dancing instructors from all over Ohio and Michigan were invited to Dearborn to learn how to dance and call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a dancing instruction program for the Dearborn public school children. Dances that Benjamin Lovett taught and called began to appear in local newspapers around the country and carried detailed instructions on how to execute these maneuvers. Mr. Ford also sponsored a radio program. Benjamin Lovett would travel from Dearborn, Michigan to Chicago, Illinois every Sunday and call dances on the radio that were publicized in the newspapers during the week. This was a one hour program that was broadcast from Chicago to the East Coast, after which there was an hour wait to compensate for the time differential and then the same broadcast would be sent to the West Coast. Old fashioned square dancing became the rage.

At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the chairman of the convention announced, "that ballroom dancing has problems. The Black Bottom is out, The Charleston is also gone, and attendance is dropping at dance halls." "Meanwhile," he complained, "through the efforts of Benjamin Lovett and the financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been."

Benjamin Lovett became so busy that it became necessary to train additional dance instructors. Mr. Lovett developed a minimum staff of twelve to fourteen dance instructors to help with his ever increasing work load. Benjamin Lovett's program kept expanding due to the generosity of Mr. Henry Ford. Any school district that wanted a dance program, merely had to contact Benjamin Lovett. Mr. Ford wrote a check from his personal account and Mr. Lovett or one of his instructors was sent to that school district.

Mr. Dick Moore began taking square dance lessons from Benjamin Lovett at the age of seven. Under the tutelage of Mr. Lovett, he became a dance master and eventually became Mr. Benjamin Lovett's assistant. Mr. Moore is a musician and is one of the few men in the history of square dancing who can teach, call, and play for the dance movement. Dick Moore provided most of the history of the Benjamin Lovett story. As he talked to me, he smiled broadly and said, "You must know, those were glorious days for him."

Mr. Lovett, assisted by Mr. Moore, and again sponsored by Henry Ford, were responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning. Among those institutions, Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina, and the University of Georgia. Again, there was no charge to these universities. They merely had to contact Benjamin Lovett, and once again, if he approved, Mr. Ford would write a check from his personal account.

The expansion of square dancing in the Dearborn area created a problem. Square dancing requires much more room than ballroom dancing, and soon the halls were not large enough to handle the increased number of dancers. Once again this became no problem for Benjamin Lovett, since Mr. Ford decided to build a hall. This hall is located in Greenfield Village, site of the Henry Ford museum. The hall is beautifully decorated with chandeliers and has a teakwood floor that would hold approximately forty squares of dancers. A man was hired to work six days a week, eight hours a day, polishing that floor all of that time, whether the floor had been used or not. Mr. Ford named the hall Lovett Hall.

As square dancing kept increasing in size, Mr. Lovett reported to Mr. Ford that perhaps records would be another way of promoting square dancing. Mr. Ford immediately contacted his very good friend Thomas Edison, and soon after square dance records appeared on the Edison records, which were 78 r.p.m. and unlike some of the 78 records some of you might have seen, they were at least 1/4 of an inch thick. Later, more records were put out on another label and they corresponded to the size of the 78 r.p.m. records that some of us have known in the past. Mr. Ford purchased several Stradivarius instruments dating from 1739 and 1754, as well as an Irish Dulcimer (an instrument played with small soft hammers.) These instruments were used in these recordings as well as some other recordings used for Mr. Ford's private listening enjoyment. These extremely valuable instruments are now on display in Greenfield Village at the Henry Ford museum. Henry Ford published an excellent book on Early American square dancing in 1926. The book is entitled "Good Morning". The title page states: After a sleep of twenty-five years, old fashioned dancing is being revived by Mr. and Mrs. Henry Ford. There are some of the rare photos of Benjamin Lovett and his wife in the book as they posed in various dance descriptions. This book is still on sale at the Ford Museum in Greenfield Village. (Ed. note: After this presentation, we were informed that "Good Morning" is no longer available at the Museum. If you want copies, you might try used Bookstores.)

Mr. Ford then sent Benjamin Lovett to the Engleside Club on the north-side of Detroit and to the Detroit Yacht Club on Belle Isle in Detroit, and the net result was two square dance clubs that lasted approximately twenty-five years. Back in the mid-fifties, I had the pleasure of calling for each one of these clubs. Mr. Ford had his own square dance club every Friday night at Benjamin Lovett Hall. This started out of a class on Early American square dancing taught by Benjamin Lovett and assisted by Mr. Dick Moore. If you investigate the archives of the Henry Ford Museum, you will find several written accounts of former executives who will tell you that Mr. Ford invited all of his executives to take lessons in Early American square dancing. He was quick, however, to tell them that he wanted them to take these lessons of their own free will, and was not intending to imply any pressure. In my personal interview with Mr. Dick Moore, Benjamin Lovett's assistant, Mr. Moore assured me that an invitation from Mr. Ford was tantamount to a command from royalty. Therefore, filling Benjamin Lovett Hall was no problem, it was filled with Ford employees and Mr. Benjamin Lovett never lacked for a large crowd. A typical evening of square dancing at Lovett Hall would find the Ford Orchestra playing gavottes, schottisches, mazurkas, minuets, as well as, square and round dancing. The square dances and round dances would include such all time favorites as the Canadian Barn Dance, Red River Valley,

My Little Girl, Oh Suzanna, Billy Boy, Gunnings Quadrille, Nelly Blye. Among the rounds were Heel and Toe Polka and the Waltz of the Bells. It was impossible to know what time the dance would end. That was decided only when Mr. Ford made that decision, at which time he would inform Benjamin Lovett. Benjamin Lovett would then take the stage get every one's attention and say Mr. and Mrs. Henry Ford bid you good evening. At that time everyone sang "God Bless America" and danced a final waltz.

Benjamin Lovett was indeed a very strong leader in Early American square dancing. He was the personification of a gentleman. Regardless of the fact that most of his dancers were people of great wealth and extreme position, he insisted upon good manners and ballroom etiquette, and told them what they were to wear and what they were not to wear. The ladies were instructed that they were never to cross their legs at the knees, but only at the ankles. He insisted that the ladies wear formal dresses and corsages. Men were told that they were to wear dark suits. No one was allowed to walk across the ballroom floor. If one wished to get to the other side, he was instructed to walk around the perimeter. The only person who violated this rule was Henry, himself, who might occasionally stroll straight across the hall and smile at Benjamin just to let him know who was really the boss. Benjamin would not smile back nor comment, but the redness of his face voiced his displeasure.

In the early 1940's square dancing was still doing rather well at Benjamin Lovett Hall even though Mr. Ford was getting up in years. However, upon the death of Henry Ford a swift deterioration took place in the promotion of square dancing. While Benjamin Lovett was still a strong and gifted leader, he could no longer sustain the great promotion without the financial backing of the late and great Mr. Henry Ford. In 1949 there was an Early American square dance held at the Dearborn Country Club to honor Mr. Benjamin Lovett. Clara Ford, Mr. Henry Ford's widow, made one of her rare public appearances. She sat in the balcony as a spectator. Mr. Dick Moore, Benjamin Lovett's assistant, was asked to call the dance. He invited Benjamin Lovett to call one set of dances. Upon taking the microphone, Mr. Lovett announced his retirement effective immediately, and informed the people that his car was outside and his suitcases were already packed. He and his wife were going back to Massachusetts. He was never seen again in the Michigan area, and it was reported two years later that Benjamin Lovett passed away. Because of his great contribution in reviving square dancing and his tremendous capabilities as a leader, I take great pride in offering to you Benjamin B. Lovett for the Milestone Award. A glass case will be constructed in the lobby of Benjamin Lovett Hall to house this Milestone Award. Here to accept this award on behalf of Benjamin Lovett is Mr. Frank Caddy, President of Greenfield Village and Henry Ford Museum.

Ralph Page - Presented by Jim Mayo

I have the privilege of presenting the next award to Ralph Page from Keene, New Hampshire. Ralph has been with us throughout the Convention and many of you have had the chance to chat with him about his involvement in the revival of square dancing. It was my good fortune to have been introduced to this activity by Ralph when I was 16. A couple of years later, when he decided he couldn't talk me out of it, Ralph also guided my first attempts at calling.

For Ralph it may not have seemed like a square dancing revival - in his area of New Hampshire dancing never faded out. In fact Ralph's Uncle was a pretty fair caller and his parents played in the orchestra at the dances in Nelson, New Hampshire. In this area, through the efforts of Ralph and others who cared, the traditional form of square dancing was thriving throughout the 1930's and 40's, and so it was when I came on the scene in 1947. There were dances on Wednesday, Friday and Saturday nights during the summer that I could get to with my new driver's license and my Father's car. I went to all of them. I'll always remember the first one though because of the help I got from the caller. In a Town Hall that was full to overflowing Ralph noticed that I was a new face and in addition to calling the Contra dance for the crowd I remember looking up to find him



pointing to where I should go next.

When the late Ed Gilmore and Les Gotcher and others began to change the traditional calls into what came to be known as Hash, Ralph stuck to the traditional forms of square dancing and became most renowned for his knowledge and skill with the Contra or Longways dances. He understood the importance of moving with the music and, although there were no classes, he taught those who danced to him to appreciate the music, to avoid roughness and to dance with style and grace. It is certainly from that background that my own view arises that modern square dancing has done poorly at protecting and preserving these values.

The honors and achievements of this man in the field of square dancing are almost without end. He was one of the first to travel overseas taking square dancing to Japan in 1966 and he was on the staff of a folk dance camp in Stockton, California for 12 years starting in 1950. Although he has now retired from regular weekly calling Ralph still serves on the staff of several folk and square dance camps and runs some himself. Last year Ralph was one of the first recipients of a newly established award in recognition of outstanding service to square dancing in New England, The Yankee Clipper Award.

It is with great personal pleasure that I now add this CALLERLAB Milestone Award to the many honors that Ralph Page has received. It represents the appreciation and respect of 1400 square dance callers for your part, Ralph, in preserving and promoting American Square Dancing. It is my deepest hope that we can continue to protect and preserve this great activity with a vigor and commitment equal to your own.

Charlie Baldwin - Presented by Al Brundage

It was over 35 years ago when I first became aware of a certain personality in square dancing who since I have come to admire and respect as one of the true leaders - pioneers of the square dance movement in his area. I doubt if there's been a square dancer in New England in the past 25 years who has not known him - if not personally, certainly by reputation and status in the square dance community.

He was dancing at the age of 17 when the lancers and plain quadrilles were in vogue, when calling was really prompting, usually done by the fiddler. This was the era of live music, long before the development of square dance records, much less the equipment to play them on.

1940 was the year he started calling and for 14 years he traveled with his own orchestra, the Country Dance Serenaders. Throughout the years, his influence has been felt throughout the country and especially in the Northeast.

The first square dance TV program in Boston was achieved under his direction and he has since appeared on TV many times. Two of the largest indoor square dances ever held in New England were directed, MC'd and called by him. These were held at the Boston Garden in April 1950 with 300 squares and 3,000 spectators and in May 1952 with 325 squares and approximately 2500 spectators. And that's a pretty good gate even in 1980.

He has directed caller schools and caller workshops from Maine to Florida and for 12 years conducted the New England Square and Round Camp and has taught in several Universities offering short courses for callers; state and municipal departments of parks and recreation called upon him for guidance in teaching methods.

During the second World War, without pay, he worked for the Red Cross in rehabilitating wounded soldiers through square dancing. This therapy for men patients in the Boston Veterans' Hospital, he introduced square dancing and in 1969 spent 16 days in Guantanamo Bay in Cuba at the invitation of the US Navy, teaching Navy and Marine families how to square dance.

At this point, I would like to remind you that a caller's wife is an important part of his career and his achievements. This, unfortunately, interjects a note of sadness. Our plans were to honor tonight Charlie Baldwin of Norwell, Massachusetts and his wife Bertha who shared all his accomplishments. They were a team for 53 years, raising children and grand-children and contributing together to the square dance scene. Bertha passed away a few months ago. She was known as the First Lady of Square Dancing in New England, so along with the tribute we bestow upon Charlie, we honor the memory of Bertha.

Although the foregoing achievements were impressive and are impressive, I have purposely saved some of the more prominent items for now.

In 1976, Charlie was presented with the Silver Spur award by the ASDS for over 40 years of service to the square dance community. Charlie was instrumental in forming the first Callers' Association in New England and helped start such organizations as EDSARDA, the Eastern District SARDA, as well as NECCA, the New England Council of Callers' Association, an influential group representing more than 350 callers in the New England area. In the past two years, his latest project has gathered momentum and is now fast becoming a reality - the Square Dance Foundation of New England. We look forward to the future of this organization which will act as a clearing house, information center and library, both historical and current, to anyone seeking square dance information.

Charlie is a member of CALLERLAB and one of those who conceived LEGACY and brought it into being. He is the first and only editor of the New England Caller magazine, which has served the activity for over 29 years. He is a tremendous booster for square dancing whatever he does.

I consider myself fortunate to have him for a personal friend and take pride and pleasure, on behalf of CALLERLAB, in presenting the CALLERLAB Milestone Award to a great square dance leader, from Norwell, Massachusetts - Charlie Baldwin.

Don Armstrong - Presented by Bob Osgood

The individuals we are honoring here tonight have one major credit in common, each one of them has made an indelible mark on square dancing.

In our activity there are a number of specialized directions a person can take. There is teaching. There is calling. There is prompting or cueing. Some individuals leave their mark by creating new and danceable choreography. Some make phonograph records and a few of these produce records that remain as evergreens.

There are those who are leaders among us who have chosen to make their mark in the world of dance -- and they have done well. Others may have said "I choose to go the route of Business" and some have done well in this direction. Others have chosen adventure and have sought out new frontiers to conquer -- and some of them have reached their potential.

Tonight we honor a friend who has achieved all of these. If we were talking about football we'd refer to him as a triple threat man. If square dancing could be likened to track this man would be a decathlon winner. Let's look at the credits.

In Square Dancing he has been calling, cueing and teaching for more than 40 years and he is a member of the Square Dance Hall of Fame.

As a Travelling caller he was one of the first. During the War he took part in dances, calling, teaching and dancing everywhere his military duty took him, in Canada, in the US in England. In recent years he added to this list calling in Spain, Germany, Switzerland, Japan, New Zealand and Australia to mention only a few places.

As a Recording Artist and Record Producer - how far back do you want to go? He did some of the best on the old Windsor label: including Trade Winds, Trail of the Lonesome Pine, Back to Donegal, Old Pine Tree and Down South, all written and recorded 25 years ago or more. His most recent releases just came out this past month. In all, several hundred titles on such labels as Grenn, Lloyd Shaw, SIO and others.

In the field of Education - he has been on the staff of one of the nation's leading Universities teaching dance to future school teachers and coaches and he has been a staff member and a Leader of University Conferences all over the country. In addition he has been on the Staff of some of the finest vacation institutes in North America. He was also in on the ground floor of establishing CALLERLAB.

In Business - he is a successful builder of homes in a number of places including Costa Rica. He has been a Radio Station owner here in Florida and that's only a sample.

Adventure - Well, if I remember correctly he flew the first experimental Jet for the United States -- He was a key test pilot here in the US and in Canada. At one time he owned his own flying service; he's been checked out in many types of aircraft and is a qualified flight instructor. He's an expert scubba diver and is as at home on the floor of the ocean as he is on the dance floor.

Ladies and Gentlemen - to the person we are honoring tonight all the world is an adventure -- and he has done his part in bringing the adventure of dance to many. In honoring him we also honor his lovely wife Marie, -- a part of that adventure. And so, it is with great pleasure that we present CALLERLAB's Milestone Award -- to Don Armstrong.

Jack Lasry - Presented by John Kaltenthaler

Our next Milestone recipient is well known to all of you here tonight. But before I give you the name of this caller, let me give you some additional background so that you can join me in sharing the enjoyment of presenting this prestigious award. He is one of the original members of CALLERLAB and one of the original Charter Members of the Board of Governors.

He spent a great deal of his early years devoted to sports with particular emphasis on baseball. He actually started his college career with a baseball scholarship and left school to play Semi-Pro Baseball. However, after a couple of years he returned to the University and began working for the Recreation Department of the City of Miami Beach. One of his early activities was to supervise the evening programs and this included square dancing. The caller at that time was George Campbell and the dancing was outdoors on the basketball court. As his interest grew, he asked to borrow a record and he tried his hand at calling. Before long he was doing One Nighters for local Motels and Churches. His early research included taking classes with his wife so that they could stay ahead of the groups they were teaching. His family was growing by now with two children and he was getting ready to graduate from the University of Miami with his degree in Education. After graduation, he worked as a Physical Education teacher at the same elementary school he had attended as a child. Since his early music teacher was now the Principal and since he was teaching a square dance program it caused his boss to wonder how it would all work out. The Principal just could not imagine his former student singing.

Several years later, he left the teaching profession and began to work for the County Parks Recreation Department. He worked closely with the resident winter staff and after the regular staff left for the summer, he was asked to continue the programs during the summers and continue the learning process. By now, the Western bug had really bitten. A class in Homestead, then one in N. Miami, then more and more until square dancing began to interfere with his regular job. His bosses didn't like his moonlighting. He returned to teaching in Junior High for a few more years until his calling and caller training began to interfere again with his outside employment.

Soon their own hall. More than 3 levels of clubs, more than 5 nights a week calling, then weekends as well as trying to maintain another full time job. All of this while trying to raise a family, something had to give, fortunately, square dancing won.

Now there was nothing to hold him back. His involvement became greater. An outstanding Note Service developed. Four nights a week with the home program and traveling every weekend to call at festivals and conduct caller training at clinics. Regular caller training during the summers, guest staff on other caller training colleges. Since his formal education background was with education, it was a natural for him to get so heavily committed to teaching and sharing his knowledge with others. In 1973, he became very active in the formation of CALLERLAB and was one on the principle presenters at our first Convention in St. Louis. He went on to become the Chairman of the Quarterly Selections Committee and was largely responsible for the early success of that program. His administrative procedures are still closely followed today in the ongoing program. Since he was a Charter member of the Board of Governors and since he was doing such a good job with this committee, the members of the Board of Governors subsequently elected him to be the Chairman of the Board of Governors in 1978 and 1979. By now, you all must have surmised who I am talking about.

In 1976, he learned of a serious health problem and had to change his way of life quite a bit. He changed his eating habits, his travels and a few other things but not his dedication to square dancing and the training of callers.

Then in 1978, as his health problem continued to worsen he had to make contingency plans. He knew that Dialysis was not too far away. By the time the 1979 Convention rolled around in Los Angeles, he was taking Dialysis treatments once a week. This further curtailed his travels but enabled him and his lovely wife Carolyn to teach beginner classes. His Dialysis treatments are now three times a week and he still maintains a full program at home as well as continued training programs for callers. His Note Service continues, he handles some caller material such as microphones, and his beginner class this year held steady at 20 squares. He still calls festivals and his health has stabilized. He now heads up the important Education Committee for CALLERLAB and is also one of the Accreditors for Caller Coach program. His philosophy has always been that good dancing is the result of good teaching. His programs and success with them attest to his credo.

His attitude and judgement attest to formal training and are evident in his personal teaching. His calling continues at all levels from teaching beginners up through C1. He has called at major festivals from Hawaii to Alaska and from California to Florida.

Jack is married and he and Carolyn have one son and two daughters. Won't you please join me in presenting this MILESTONE AWARD to JACK LASRY.

#### Phil Donahue Show

Lee Kopman and all of the people involved in the show are to be congratulated for the splendid performance. In case you didn't get to see the show, Lee was the featured caller along with four squares of dancers, questions and a fashion show all dealing with square dancing as we know it today. Dave Taylor called one for the youth set and that was very well received also. The entire show was presented in the proper way and has done a great deal for the promotion of square dancing. We are receiving many requests here in the office about where people can learn to dance. Our responses go out to them indicating where our membership is, the clubs and listings we get from both the National Square Dance Directory as well as the SIOASDS Information Volunteers.

If you haven't followed up on the airing in your area, you might want to get with you stations to see if they would like to have some local flavor to follow the interest created by the Donahue Show which was so well done by Lee.

Kansas City Update

We were able to negotiate a package for the Kansas City Convention that we feel is really quite good. The room rates are \$36.00 single and \$46.00 double in the Radisson Muehlebach or \$46.00 in the Holiday for the overflow people who don't register early. The Holiday room rate is for either single or double so if you want to share, you must notify the hotel of the name of the person with whom you wish to share. There is a third hotel that is directly across the street from the Muehlebach that is a cheap hotel. The room rates are \$26.00 single and \$34.00 double. Please note, however, that this hotel is not up to the same standard as the Radisson or the Holiday.

The Convention itself will be the same cost as this year in Miami. \$95.00 for a single caller; \$162.00 for a couple. These rates are really quite good when you consider that this includes all of you, meals from noon Monday through breakfast on Wednesday as well as your badge, Convention giveaway, program and post Convention notes. Food costs are lower in Kansas City than in Miami but are rising at an alarming rate. We have firm prices for next year and we are confident that you will enjoy the Convention. The Invitations for Kansas City will probably go out in July so plan now on attending and also please register early with the hotel as well as the office so that we can plan better for your enjoyment. The dates are April 13-15, 1981.

Ongoing requirements for membership - Each of you is reminded that in order to maintain current membership, you must be accredited within two years of your joining CALLERLAB and you must attend at least one Convention every three years. If you do not attend the one in three (except for members outside of the North American Continent), you may revert to Subscriber status but you lose the right to vote, and right to serve on committees and your Insurance that goes with membership.

Parting Shot from your Executive Secretary

It has been a good year. We continue to remain solvent financially and our membership continues to grow. With the appointment of Herb Egender as the Assistant Executive Secretary and his responsibilities for the "Guidelines" and the Press Releases, we should see some additional benefits to the increase of classes and interest. Couple this with the Donahue show and it could be the best year ever for recruitment.

The emphasis for the next Convention will be on Education and this is our lifeblood. If you want to get involved, please put your efforts in writing. Jack Lasry is the Committee Chairman and he would welcome your input. We kept the dues at \$40.00 for the fourth year in a row and we are working very hard to keep the Convention costs as low as possible. Your early deposits enable us to do this and we solicit your support.

Remember, your dues and Convention deposits early enable us to earn Interest on the money which keeps your fees down to the minimum. All costs are rising so we do need your help.

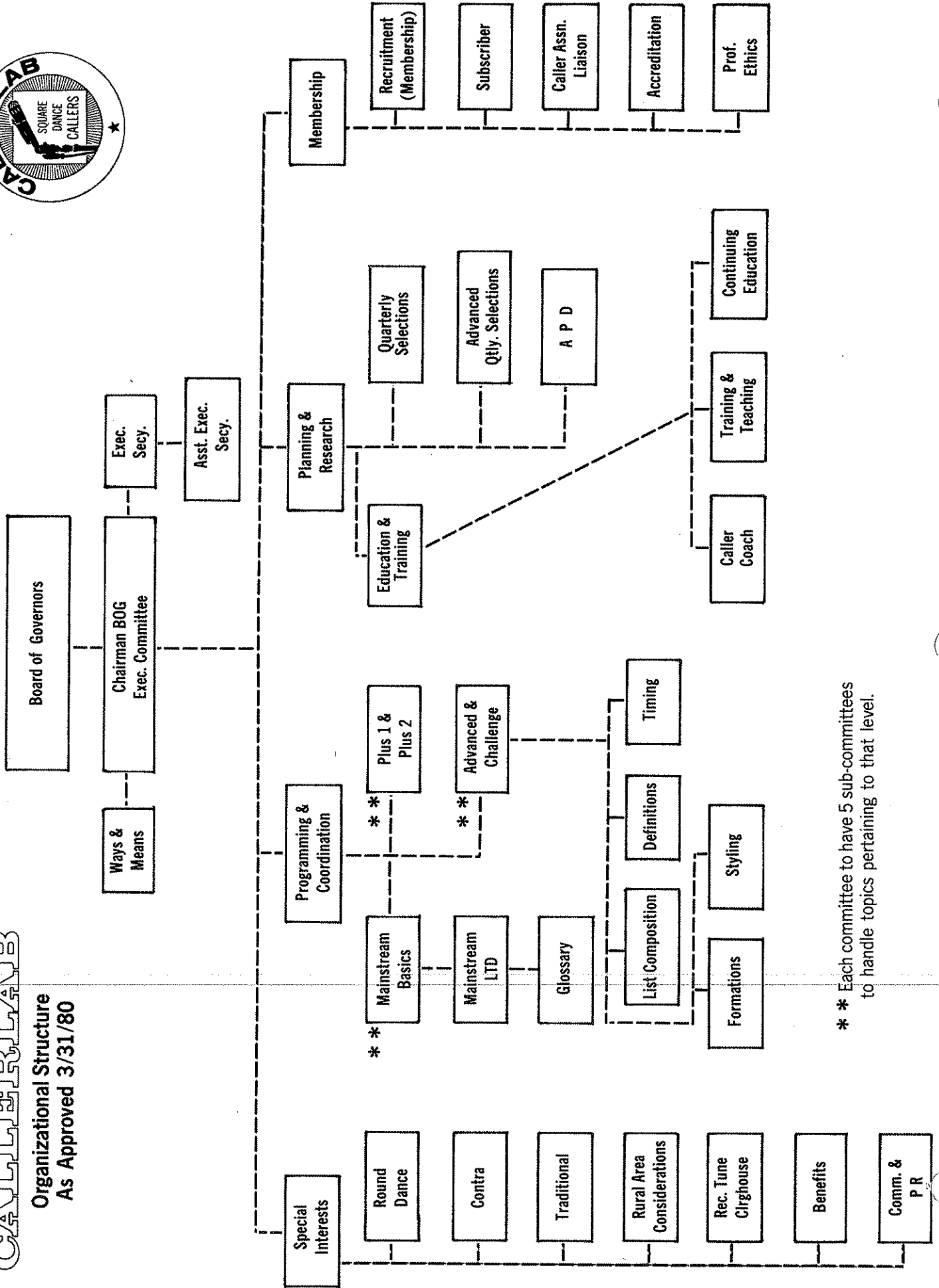
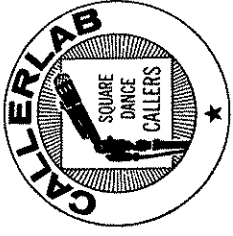
Regards,



John Kaltenthaler  
Executive Secretary

# CALLERLAB

Organizational Structure  
As Approved 3/31/80



\*\* Each committee to have 5 sub-committees to handle topics pertaining to that level.

BOX 679, POCONO PINES, PA. 18350  
 Telephone: 717-646-8411

# CALLERLAB

The International Association of Square Dance Callers

Special addition to Direction June 1980

From time to time, members have asked which items are available to indicate membership or affiliation with CALLERLAB. This special addendum will indicate what is available and what restrictions, if any, are placed upon them.

The following items are for sale at prices as indicated:

For all Members or Subscribers

CALLERLAB Bumper Stickers	\$ .50	each
CALLERLAB Decals	.50	each Specify Subscriber or Member
Portfolios with zipper	1.25	each plus postage
Recognition Pins	5.00	each plus postage
Confirmation Agreements	1.50	per pad of 25 (includes postage)
Square Dance Bldg. Guidelines	1.75	(includes postage)
Pewter Belt Buckles	10.00	limited supply left

For Members only

Decals with the word member on them. Specify White or clear for outside use or White for inside glass  
 \$ .50 Each decal regardless of type

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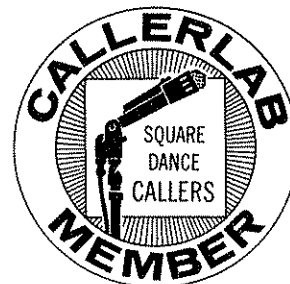
OUTSIDE



< WHITE  
INSIDE



Logos available for use on cards or letterheads as follows. For subscribers, please insure that you change the word member to Subscriber.



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# CALLERLAB

The International Association  
of Square Dance Callers

Box 679, Pocono Pines, Pa. 18350  
717-646-8411

Subject: Letter of Transmittal

May 22, 1980

To : All CALLERLAB Members and Subscribers

We are making this special mailing to all CALLERLAB Members and Subscribers prior the regular June Direction for several reasons.

1. This mailing is bulky with more than 30 pages of material to digest.
2. It contains the 1980-81 membership roster of CALLERLAB Members for your use.
3. It contains the revised By-Laws of CALLERLAB with the changes voted on by the Board of Governors in Miami Beach Convention.
4. If we send too much material, you can't use it read it or absorb it.
5. It wouldn't fit into a single envelope.

Please note, however, that the Definitions are draft only and require your vote at the Kansas City Convention. This list is the result of many revisions and is probably fairly close to the final wording that will be adopted. You do have a say in the final revisions, but only if you write your suggestions and return them to the CALLERLAB Office or to Ken Kernan prior to September 15, 1980.

\*\*\*\*\* F L A S H \*\*\*\*\*

On May 13, 1980, The Phil Donahue show aired one hour on Square Dancing. We sent the press release out on Saturday May 10, 1980. On the morning of May 14, 1980, we received a call from one of our members in which he stated that the show was OUTSTANDING. As an aside, he added that one of their dancers received two calls during the show about classes for next year. Be ready gang- this represents a great opportunity for all of us and our classes.


If the show hasn't yet aired in your area, be sure to watch it.

Congratulations to Lee Kopman, the featured caller, and to Dave Taylor who did an equally fine job with the youth. CALLERLAB is proud of their efforts. Our thanks to to all of the dancers who participated.

\*\*\*\*\*

Don't forget to change the staple in your copy of the By-Laws to make it easier reading. In haste, the printer placed the staple in the wrong corner and you should change it on your copy. Also, please note in the roster that a few names appear on the back page that are not in alphabetical sequence. This is due to errors in our processing and updating of the records. Future mailings will reflect the current status.

Write any suggestions you have for changes in the Defintions and mail them prior to September 15, 1980.

  
John Kaltenthaler, Executive Secretary

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Jon Jones

Chairman of the Board  
1523 Bluebonnet, Arlington, TX 76013

John Kaltenthaler

Executive Secretary

Herb Egender

Asst. Executive Secretary  
2928 S. Parker Court  
Aurora, CO 80014

BOX 679, POCONO PINES, PA. 18350

Telephone: 717-646-8411

## Special Insert to June Direction 1980

At the recent CALLERLAB Convention in Miami Beach, many members requested that the call definitions, styling and timing be combined into a single list. In compliance with this, the following inclusive list has been generated. The definitions include all comments received and evaluated by the Definitions Committee. In the Convention Flash Issue of Direction, Volume VIII Number 1, April 1980, we stated that members are to review all call definitions (1-68); comments and suggestions for changes should be sent to the CALLERLAB Office or to Ken Kernan, Chairman of the Definitions Committee, 201 E Greenway Road, Phoenix, Arizona 85022. Please note that the deadline for comments to be considered is NO LATER THAN SEPTEMBER 15, 1980. Any comments received after that date by either the office or Ken Kernan will not be considered.

All comments received prior to the cut-off date will be reviewed and discussed by the committee and a final revision draft will be published in the December Direction. This final draft revision will be voted on at the 1981 Convention in Kansas City without discussion or changes being considered at that time.

Please also note that the above voting procedure only applies to the Definitions portion of the list. The Styling and Timing portions have already been voted on and approved by the CALLERLAB membership.

You have an opportunity to review all of the definitions. This work by the committee has now been going on for more than four years and represents a great deal of effort on the part of a few dedicated individuals. When members do not take the time to send suggestions to the committee for consideration, the job is complicated when minor and relatively nit-picking changes are suggested at the Convention. Here, then is your opportunity to be heard.

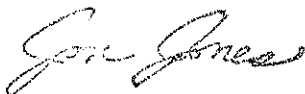
The voting procedure that was approved in Miami will be for the list in its entirety. If you feel that you just cannot live with any of the definitions as stated herein, then by all means put your thoughts to paper and send them to either Ken Kernan or the office. No Phone Calls please, we need your written suggestions.

If you do not respond to this mailing, we must conclude that you accept these definitions without change. If you do respond, your opinion will be considered and given a fair shake. It is up to you.

On the following pages, then, are the current styling, timing and proposed definitions for the Mainstream Calls 1-68. Please review them carefully and send any recommendations to Ken Kernan or the CALLERLAB Office NO LATER THAN SEPTEMBER 15, 1980.

Thank you for your prompt attention to this important task.

Sincerely,



Jon Jones  
Chairman of the Board

DEFINITIONS/STYLING/TIMINGBASICS (1-34)

NOTE: When any call is directed to other than regular man-lady couples, the dancer on the right does the lady's part and the dancer on the left does the man's part.

## 1. CIRCLE LEFT. Starting formation: circle.

## a. RIGHT.

Two or more dancers circle left or right as directed. Those in the men's positions hold hands palms up, while those in the girls' positions hold their hands palms down. Twist the lower half of the body to walk forward in the direction the circle is turning.

Styling: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above elbows.

Timing: SS 8 people full around 16, 3/4 - 12, 1/2 - 8, 1/4 - 4.  
BOX 4 people full around 8, 3/4 - 6, 1/2 - 4, 1/4 - 2.

## 2. FORWARD AND BACK. Starting formation: square or regular line.

Designated dancers move forward (1) step, touch, back step, touch (four counts) or (2) three steps and touch, then back up three steps and touch (eight counts).

Styling: Couples have inside hands joined. As couples meet in the center outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts) it should remain on the floor.

Timing: SS all 8, heads or sides 8, rock F & B 4, balance 4.

## 3. DO SA DO. Starting formation: two facing dancers.

Dancers advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.

## Styling:

Gents - Arms in natural dance position, right shoulder forward as right shoulders pass, left shoulder forward as left shoulders pass.

Ladies - Both hands on skirt moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

Timing: SS corner 6, partner 6, BOX 6, SS across set 8.

4. SWING. Starting formation: two dancers standing right side to right side (man and lady).

Dancers move forward and around each other turning in a clockwise direction four or more counts ending with the girl facing the same direction as the man.

Styling:

Starting Position:

Gents - Left arm bent at elbow, palm slightly up, right hand on lady's back slightly above waist. Posture erect.

Ladies - Right hand palm down on gent's left hand, left hand on gent's right shoulder, arm resting on gent's right arm. Posture erect.

Footwork: Walk around. Use short walking or shuffling steps around the central point.

Buzz step. Right foot moves in small steps around the pivot point while the left foot pushes -- as in a scooter motion.

Ending Position:

Ladies roll off man's right arm blending smoothly to position for next call.

OR

Twirl (to a promenade only -- lady's option).

Gent raises his left hand over lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position by joining inside hands on the 4th step. While lady turns, the gent will move forward down line of dance to be in position for the promenade.

Timing: 4 - 8 beats of music at the caller's discretion.

5. PROMENADE FAMILY. Starting formation: promenade.  
(Full, 1/2, 3/4)

a. COUPLE PROMENADE.

Within the confines of a square or large circle, the couple always moves counterclockwise.

Styling:

Gents - Hands are palms up, right forearm over lady's left arm.

Ladies - Hands are palms down in gent's hand.

Comment - Joined hands should be positioned equally between partners.

Timing: SS couples full around 16, 3/4 - 12, 1/2 - 8, 1/4 - 4.

b. SINGLE FILE PROMENADE.

Dancers move one behind the other to the right (counterclockwise) or to the left (clockwise).

Styling:

Gents - Arms held in natural dance position.

Ladies - Both hands on skirt, working skirt with natural swinging motion.

## c. WRONG WAY PROMENADE.

Couple promenades clockwise.

## 6. ALLEMANDE FAMILY. Starting formation: square, circle, 8 chain thru, alamo circle, regular lines, trade by.

## a. LEFT.

Dancers turn their corners with a left arm; then move by their corners and return to face their partners or follow the next call.

## b. RIGHT.

Same general procedure as Allemande Left except using right arms.

## c. LEFT ARM TURNS.

Dancers join left arms and walk around each other.

## d. RIGHT ARM TURNS.

Same general procedure as Left Arm Turns except using right arms.

Styling: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Timing: full around 8,  $\frac{3}{4}$  - 6,  $\frac{1}{2}$  - 4,  $\frac{1}{4}$  - 2.

## 7. GRAND RIGHT AND LEFT. Starting formation: square or circle.

Partners face and take right hands. Each moves ahead (men counterclockwise and ladies clockwise) and gives a left hand to the next, a right to the next, and a left to the next until each dancer meets his original or new partner and follows the next call.

Styling: All dancers. Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position, and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary.

Timing: 10 (until you meet your partner on the other side).

## a. WEAVE.

An alternate for Grand Right and Left. A Grand Right and Left without touching hands.

Styling: Ladies will work skirt with both hands as they move around the square, not exaggerated but with hands on skirt. Men hold hands in natural dance

position. The motion is one with the circle not too large and with the dancers leading with their right shoulders as they pass the dancer on their right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as you meet each dancer.

Timing: 10 (until you meet your partner on the other side).

8. PASS THRU. Starting formation: facing couples.

Dancers move forward passing right shoulders with opposites. Remain facing out until after the next directional call. The term "step thru" is used in place of "Pass Thru" when dancers are in a right or left hand ocean wave.

Styling:

Gents - Right shoulder slightly forward as right shoulders pass. Arms in natural dance position.

Ladies - Work skirt with hands, right hand leading as right shoulders pass.

Timing: SS heads or sides across set 4, box 2.

9. TURN BACK.

a. U TURN BACK. Starting formation: single dancer.

Turn one half (180°) in place turning in toward partner unless body flow dictates otherwise. If alone, i.e. no partner, turn towards center of the set.

Styling:

Gents - Arms in natural dancing position.

Ladies - Arms in natural dancing position.

b. BACKTRACK. Starting formation: couple promenade.

The man and the lady do individual about-face turns (the man right face, the lady left face) so the couple is facing opposite to its original direction. The handholds have not been released. The man is still on the inside; his partner is now on his left.

Timing: 2.

10. SPLIT THE COUPLE. Starting formation: square or circle.

a. AROUND ONE.

b. AROUND TWO.

Active or designated couple(s) moves to opposite couple(s), goes between and through them turning away from partner and moving around one or two dancers as designated by caller.

c. SPLIT THE RING AROUND ONE.

d. SPLIT THE RING AROUND TWO.

Same procedure as Split the Couple except involving only one couple.

Styling: Normal styling. Gents arms in natural dance position; ladies may work skirt. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.

Timing: SS Couple #1 split couple #3 around one to a line 8,  
Heads or sides pass thru around one to a line 8, around two to a line 10,  
To home 12, BOX insides split outsides to a line 4, to home position 6.

11. COUPLES SEPARATE. Starting formation: couple.

Turn back to back with partner and walk forward around the outside of the set; follow next call. If dancers moving in opposite directions meet, they pass right shoulders.

a. COUPLES DIVIDE.

Turn back to back with partner and walk forward one quarter around the outside of the square; follow the next call.

Styling: Those not active will move forward so those moving do not have to go so far. Men's arms in natural dance position. Ladies skirt work optional.

Timing: 2.

12. COURTESY TURN. Starting formation: couple.

The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up), turns and places his right hand in the small of the lady's back and, while moving side to side and facing the same direction, the man backs up and the lady walks forward. The distance of the turn is determined by the point at which they are to face upon its completion.

Styling:

Gents - The extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place right hand in small of lady's back.  
Ladies - Use right hand to work skirt.

Timing: 4.

13. CHAIN FAMILY.

a. TWO LADIES CHAIN. Starting formation: facing couples.

The ladies extend right hands to each other, pull by, then extend left hands to the opposite men who courtesy turn them in place. The movement is completed when the couples are facing.

b. FOUR LADIES CHAIN. Starting formation: square or circle.

Four ladies move into the center, make a palm star, turn straight across to the opposite men and courtesy turn.

c. THREE QUARTER CHAIN. Starting formation: square or circle.

The ladies designated move into the center, make a palm star, and walk forward



past two positions or 3/4 around the square and courtesy turn.

Styling:

Gents - Release partner then turn right shoulder slightly toward center of the square to begin courtesy turn portion of call, step back with left foot.

Ladies - Two Ladies Chain - Use handshake pull by. No skirt work except as part of courtesy turn.

Four Ladies Chain - Hands up (palm star) touching right hands in star pattern.

Three Quarter Chain - Same styling as in Four Ladies Chain.

Comments - Important that gent clears path for receiving lady after chain by moving slightly to the right and starting courtesy turn motion before lady arrives.

Timing: SS two ladies across set 8, 3/4 - 10, four ladies across 8, 3/4 - 10.

14. DO PASO. Starting formation: circle of two or more couples.

Each dancer faces his partner and gives that person a left forearm. Turning counterclockwise one half ( $180^{\circ}$ ) around to face in the opposite direction each dancer goes to the corner, takes right forearms and turns clockwise one half ( $180^{\circ}$ ) around. Each returns to the starting partner and courtesy turns in place.

Styling:

Gents - Hands in position for arm-turns alternating left and right.

Ladies - Use forearm turn positioning.

Comment - When the courtesy turn portion of Do Paso is replaced by a different logical basic, then the styling reverts to that basic.

Timing: SS from start to finish of courtesy turn 16 to next call 12

15. RIGHT AND LEFT THRU. Starting formation: facing couples.

Each person advances taking the right hand of the opposite person momentarily. Each moves forward, passes right shoulders, and releases right hand and each couple does a courtesy turn. Upon completion, the couples are facing one another again, but have exchanged places.

Styling: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic.

Timing: SS heads or sides across set 8, BOX 6, OW 6.

16. STAR FAMILY (2-8). Starting formation: facing couples, square or circle.

a. RIGHT.

b. LEFT.

Designated dancers move toward each other into a right or left palm star as indicated and walk forward the distance called.

Styling:

Gents - In forward moving star inside hands should be joined in a palm star position, average eye level, arms bent at elbow. Outside arm in natural dance position.

Ladies - Inside hands same as for gents, outside hands to work skirts.

Timing: four people full around 8, 3/4 - 6, 1/2 - 4, 1/4 - 2,  
eight people full around 16, 3/4 - 12, 1/2 - 8, 1/4 - 4.

17. STAR PROMENADE. Starting formation: promenade in palm star.

The inside dancers in a palm star and, with the other arm around the waists of their partners, move in a right or left hand star as couples.

Styling:

Gents - Inside hand same as in right or left hand star, outside arm around lady's waist.

Ladies - Inside arm around man's waist under his arm, outside hand works skirt.

Timing: four couples full around 12, 3/4 - 9, 1/2 - 6, 1/4 - 3,  
four couples full around with back out at home 16.

18. COUPLES LEAD TO THE RIGHT. Starting formation: square.

A directional call to indicate that designated couple(s) or dancer(s) leads one quarter position to the right and ends with his back to the center of the set.

Styling: Normal couple handhold between gent and lady, outside hands free in natural dance position.

Timing: 4.

19. CIRCLE TO A LINE. Starting formation: facing couples.

Couples circle one half (180°); then the person in the man's position of the starting inside couple breaks with the left hand retaining the handhold of the person on the right. The right end dancer of the line walks forward under a raised arm arch into place at the end of the line.

Styling: The circle portion is the same styling as circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released right hands, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch turning left-face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.

Timing: 8.

20. BEND THE LINE. Starting formation: a line made up of an even number of dancers.

The line breaks in the middle and working as a unit the ends go forward, while the centers move backward until both halves of the line are facing.

Styling: As ends move forward, centers back up equally. Use normal couple handhold and in the event new line is formed, immediately join hands in the new line.

Timing: lines of four 4, six 4, eight 4.

21. ALL AROUND YOUR LEFT HAND LADY. Starting formation: square or circle.

This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies having faced their corner move forward in a clockwise loop around the corner keeping right shoulders adjacent.

Styling:

Gents - Arms in natural dance position.

Ladies - Both hands on skirt, moving skirt forward and back to avoid opposite dancer.

Timing: 8.

22. SEE SAW (TAW). Starting formation: two facing dancers.

When combined with all around your corner, See Saw is a looping figure eight action. In all other cases it is a left shoulder do sa do.

Styling: When combined with all around your corner, styling to be same as in all around your left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward.

When used as a left shoulder do sa do, styling to be the same as do sa do except left shoulder leads first.

Timing: 8.

23. GRAND SQUARE. Starting formation: square.

A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn one quarter ( $90^{\circ}$ ) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter ( $90^{\circ}$ ) to face the opposites. Back away to the corners of the square (4 steps) and then turn one quarter ( $90^{\circ}$ ) to face partners and walk to home (4 steps). Do not turn. (Total to here: 16 steps). From this point the action is reversed. Heads back away from their partners (4 steps), turn one quarter ( $90^{\circ}$ ) on the fourth step and walk forward to opposites (4 steps). Turn one quarter ( $90^{\circ}$ ) and walk forward into the center toward partners (4 steps). Turn one quarter ( $90^{\circ}$ ) to face opposites and back up to home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout. May be broken into fractional parts by indicating the number of steps required.

Styling:

Gents - Arms in natural dance position.

Ladies - Skirt work with natural swinging motion.

Comment - When moving forward or backward as a couple, normal couple handhold is desired.

24. BOX THE GNAT. Starting formation: two facing dancers (man and lady).

The effect of this movement is for dancers to reverse direction and exchange places. A facing man and lady join right hands. The lady makes a one half ( $180^{\circ}$ )

left face turn under the man's raised right arm as the man walks forward and around making a one half ( $180^{\circ}$ ) right face turn. They finish facing each other.

Styling: Start with a handshake position. The joined fingers must be held so that the gent's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in a handshake position.

Timing: 4 (from point of contact).

25. SQUARE THRU FAMILY. Starting formation: facing couples.  
(Right/Left)  
(Full, 1/2, 3/4, 5)

a. STANDARD.

Dancers take the opposites' right hands, pull on by. Turn one quarter ( $90^{\circ}$ ) to face partners; take partners' left hands, pull on by. (A Half Square Thru has been completed at this point.) Turn one quarter ( $90^{\circ}$ ) to face opposites, take opposites' right hands, pull on by. (A Three Quarter Square Thru has been completed at this point.) Turn one quarter ( $90^{\circ}$ ) to face partners, take partners' left hands, pull on by but do not turn. (A Full Square Thru has been completed at this point.) To execute five hands, dancers turn one quarter ( $90^{\circ}$ ) to face opposites, take opposites' right hands and pull on by. Follow the next call.

b. LEFT.

Same procedure as Standard Square Thru except movement is started with the left hand and hands are alternated accordingly.

c. MIXED SEX.

Same procedure. Couples may be any combination of men and/or women.

d. SAME SEX.

Same procedure. Couples may be any combination of men and/or women.

Styling: Styling should be similar to that in grand right and left. Corners should be rounded off rather than pulling through and doing a square military turn.

Timing: SS four people full 10, 3/4 - 8, 1/2 - 6, 1/4 - 4,  
BOX four people full 8, 3/4 - 6, 1/2 - 4, 1/4 - 2.

26. CALIFORNIA TWIRL. Starting formation: couple.

Used to reverse direction smoothly while remaining in place. Partners take hands. The man's right hand is joined with the lady's left. They change places with each other by raising their joined hands. The man walks around the lady in a clockwise direction one half ( $180^{\circ}$ ), while the lady walks forward and under their joined hands making a one half ( $180^{\circ}$ ) left face turn. Partners start out facing the same direction, side by side, and they end facing opposite to their original direction, with the lady still on the right side of her partner.

Styling: Gents and ladies use loose handgrip. Outside hand in natural dance position.

Comment - It is important that the man does not "wind" the lady. Man's hand

should be used to stabilize as lady provides her own momentum. It is also important that man's arm remain well above lady's head. Hands should be adjusted to normal couple handhold after completion of the basic.

Timing: 4.

27. DIVE THRU. Starting formation: facing couples.

The couple whose back is to the center of the square (unless otherwise directed) makes an arch with joined inside hands. The other couple, with joined inside hands, ducks under the arch and moves forward. The couple making the arch moves forward and automatically does a California twirl to face back into the square.

Styling:

Couple making the arch - Use loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are rejoined, styling should be the same as previously described for California twirl.

Couple diving under - Use couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch.

Timing: BOX couple diving 2, couple facing out 6.

28. CROSS TRAIL THRU. Starting formation: facing couples

Two active couples meet and passing right shoulders with their opposites, pass thru. The lady crosses in front of her partner to the left, while the man crosses behind her to the right. They then follow the direction of the next call.

Styling:

Gents - Right shoulder slightly forward as right shoulders pass; left shoulder forward as left shoulders pass. Arms in natural dance position.

Ladies - Work skirt with hands. Right hand leading as right shoulders pass; left shoulder leading as left shoulders pass.

Timing: SS heads or sides across set 6, around one to a line 10, around two to a line 12, across the set to corner 6.

29. COUPLES WHEEL AROUND. Starting formation: promenade.

A couple in normal or wrong way promenade, as a unit, reverses directions by having the inside dancer (hub) backing out and the outside dancer (rim) walking in. In all other situations, the man's position backs up and lady's position moves forward unless previous body flow dictates the opposite action.

Styling: Same as in couple promenade.

Timing: 4.

30. ALLEMANDE THAR. Starting formation: thar star.

With the men in the center making a right hand star and backing up, their partners are on their left arm facing the opposite direction and walking forward. This Allemande Thar star may be formed from any left hand swing and with either the men or the ladies in the center depending upon the situation.

## a. WRONG WAY THAR.

From any right hand swing a Wrong Way Thar may be achieved with those backing up in the center making a left hand star.

Styling: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold the skirt.

Timing: SS from allemande left to point of back up star 12.

31. SHOOT THE STAR. Starting formation: thar star.  
(1/2, Full)

From an allemande thar star, partners' holds are retained. The star is released and the dancers walk around each other one half (180°) or full (360°) as designated to follow the next call.

Styling: Forearm position shall be used for shooting the star. Outside hands free and in natural dance position. Lady will remain holding skirt until hand is needed for next command.

Timing: 4, full around 8.

## 32. SLIP THE CLUTCH. Starting formation: thar star.

From an allemande thar star, those in the center stop, and retaining the star they release handholds with the persons beside them. At this point all move a step forward and each dancer is ready to give that same hand to the next person coming toward him on the outside or to follow the call for the next action.

Styling: Despite the change of moving direction you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.

Timing: 2.

## 33. HALF SASHAY FAMILY. Starting formation: couple.

## a. STANDARD.

Dancers exchange places with partners without changing facing direction. Lady's position side steps to left, while the man's position steps back and side steps to right and then forward to rejoin partner on the other side, all in one smooth motion.

Styling: Hands held in normal couple handhold; man and lady each use slight pulling motion toward each other as they initiate the sashay movement.

Timing: 4.

## b. ROLLAWAY.

When partners are side by side facing in the same direction with the arm of one partner around the waist of the other, or when two partners are simply holding hands while standing side by side and facing the same direction, the lady rolls across a full turn (360°) in front of the man. The result is that the partners have changed places.

Styling: Handhold same as joined couples. Man should slightly pull lady as both gent and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across.

Timing: 4.

## c. LADIES IN, MEN SASHAY. Starting formation: circle with alternating men and women.

All dancers are facing to the center. The ladies leave the circle and move directly to the center of the square as the men move to the left behind them. The ladies move back to the circumference of the circle once again and rejoin hands with the men. Each man has moved one position to his left.

Styling:

Gents - Hands held in slightly up position ready to rejoin lady's in circle.

Ladies - Should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to circle.

Timing: 4.

## 34. STAR THRU. Starting formation: two facing dancers (man and lady).

Man's right hand is placed against the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a one quarter (90°) left face turn under the man's right arm as he does a one quarter (90°) right face turn. They end up side by side with the lady now on his right.

Styling: All dancers. Hands are joined in arch, palm to palm, fingers point up. Handgrip should be readjusted to couple handhold after the basic is completed.

Comment - Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head.

Timing: 4 (from point of contact).

EXTENDED BASICS (35-47)

## 35. TOUCH. Starting formation: facing dancers.

Dancers step forward, slightly to the left, and touch right hands (palms up).

Styling: Same as normal ocean waves.

Timing: 0. (It is point of contact see note at end)

a. TOUCH 1/4.

Dancers step forward, touch and, without stopping, walk forward and around turning one quarter (90°).

Styling: Same as normal ocean waves and swing thru.

Timing: 2.

36. OCEAN WAVE FAMILY. Formation: three to five dancers holding adjacent hands and with each adjacent dancer facing in an alternating direction. Dancers are slightly offset.

MINI WAVE. Two dancers facing in alternate directions with nearest hands joined.

TIDAL WAVE. Six or more dancers facing in alternate directions in one wave.

a. RIGHT HAND OCEAN WAVE.

An Ocean Wave of an even number of dancers is described as a right hand wave if the end dancers and the dancers adjacent to them have their right hands joined.

b. LEFT HAND OCEAN WAVE.

If the end dancers have left hands joined with their adjacent dancers, the wave is left hand.

NOTE: Some calls that require Ocean Waves are given while dancers are facing, but not in waves (swing thru, fan the top, spin chain thru, etc.). Such dancers must automatically step forward into right hand waves unless the caller specifically directs a left hand movement (left swing thru, left spin chain thru, etc.), in which case, they step into left hand waves.

The actions required by some calls used in wave formations (swing thru, trade, etc.) are different if called to two, three or four dancer Ocean Waves end to end, or to a single, six or eight dancer tidal wave. When in two Ocean Waves end to end, dancers do not cross the center into the other wave. The caller may designate tidal wave before calling swing thru or centers trade, etc.

Styling: Dancers should use hands up position. Forward distance between dancers should be determined by the arm position of the dancer which is extended forward and bent slightly at the elbow. Care should be taken not to pull down on partner's arm.



## c. BALANCE (Companion movement).

In a wave formation, step forward, touch and then step back, touch ending in an offset wave formation.

Styling: Step forward touch, step back touch; or as a pleasing variation use a two step (step, close, step, hold) forward, and two step back (step, close, step, hold).

Hands should never come behind shoulders. Hands may be used to resist forward motion to prevent stepping too far through.

Timing: 4.

## d. PASS THE OCEAN. Starting formation: facing couples.

The dancers pass thru, then turn to face their partners and step into an ocean wave.

Styling: Couples who pass thru and face partner use styling similar to that previously described in pass thru.

Timing: 4.

## 37. SWING THRU FAMILY. Starting formation: any parallel or crossed (thru) waves of three or more dancers or alamo circle.

General Rule: Adjacent dancers, facing opposite directions, turn first by one hand halfway ( $180^{\circ}$ ) and then those who can turn the next adjacent dancer by the other hand one half ( $180^{\circ}$ ).

## a. RIGHT.

In any wave or alamo formation, Swing Thru means start with right hands. Those with right hands joined turn first one half ( $180^{\circ}$ ) and then those who can turn the next dancers with left hands one half ( $180^{\circ}$ ).

## b. LEFT.

When the caller directs Left Swing Thru, the dancers, with left hands joined, turn one half ( $180^{\circ}$ ); then those who can turn the next adjacent dancers by the right one half ( $180^{\circ}$ ).

GRAND SWING THRU. All dancers in a tidal wave are to turn by designated hand and then all those who can turn by other hand.

## c. ALAMO. Starting formation: alamo style circle.

The above rules apply; every dancer can make both turns.

Styling: All dancers. Hands are joined in hands up position, elbows in close. exert slight pressure to assist opposite dancer in turning. Arcing turns should be utilized rather than pull by type movements and should flow effortlessly from one turn to the other so that you are in a sense "weaving" along the line.

Timing: 6 (from point of contact).

## 38. TRADE FAMILY. Starting formation: any wave, line or two-faced line.

General Rule: Any two designated dancers trade places within their wave, line or two-faced line by walking forward in an arch ending in each other's starting positions. Each trading dancer has changed facing direction by turning one half (180°). Passing rule: If the trading dancers start facing the same direction, they pass right shoulders when they meet. If the trading dancers start facing opposite directions, they pass right or left shoulders as appropriate.

## a. BOYS, b. GIRLS, c. ENDS, d. CENTERS.

Two boys, girls, ends or centers trade places and change facing directions.

Styling: All dancers. Any two adjacent opposite facing dancers use normal hands up position for turning as in swing thru type movements. Girls trading (i.e, from end of line) will use normal skirt work while trading places.

## e. COUPLES.

Two couples in a line, or a two-faced line, trade positions as couples. They also change their original facing direction. Follow the shoulder pass rules as given for individual dancers.

Styling: Use normal couple handhold and styling similar to wheel and deal.

## f. PARTNER TRADE.

Two dancers, adjacent and facing the same direction, trade.

Styling: Use inside hands to exert slight pressure to assist each other in trading.

Timing: SS partner 4, OW centers 4, ends 4, from TFL couples 6.

## 39. FLUTTER WHEEL. Starting formation: facing couples.

The ladies go into the center and turn by the right forearm. As each lady moves adjacent to her opposite man she reaches with her free hand and taking the right of the opposite man continues on around to her starting position releasing arms and turning as a couple to face the center.

Styling: All dancers. Dancers turning in the center should remember the principle of the forearm turn. Dancer being picked up can enhance the movement by anticipating the approach of the opposite dancer and step beside that person, taking normal couple handhold. If girls are on the outside, skirt work is desirable with free hand.

## a. REVERSE FLUTTER WHEEL.

Generally the same as flutter wheel except that the two men start with a left forearm turn and pick up the opposite ladies to return to starting positions.

Styling: Same as previously described in flutter wheel.

Timing: SS head or side ladies 8 all four ladies 12

40. VEER LEFT. Starting formation: two facing dancers, couples or two-faced lines.  
a. RIGHT.

Two facing dancers, or couples, move to the left (or right) and slightly forward to end in a mini wave or two-faced line. Couples in a two-faced line move slightly forward and left (or right) ending back to back.

Styling: All dancers. Use couple handhold. Outside hands in normal dance position.

Timing: Box 2, SS heads or sides 4.

41. RUN FAMILY. Starting formation: any line, wave, or alamo in which two dancers are adjacent.

General Rule: The active (designated) dancer moves forward around an adjacent, inactive dancer in a one half (180°) arc and ends in the adjacent dancer's original position. The active dancer changes facing direction. The inactive dancer, who may be facing any direction, adjusts by moving into the starting position of the active dancer and does not change facing directions. Unless otherwise designated, runs are to the right.

- a. BOYS, b. GIRLS.

Boys, girls, or designated dancers run right or left into an adjacent position. If dancers are in boy-boy or girl-girl combinations, caller must designate facing out/in boy, girl or dancer, etc.

- c. ENDS.

Ends run right or left around an adjacent center.

- d. CENTERS.

Centers run right or left around an adjacent end.

- e. CROSS.

Ends or centers cross run by moving forward and "crossing" with the other active dancer into the position of the farthest center or end. The inactive dancers move into the nearest position vacated by a "runner." Crossing ends become centers while crossing centers become ends. (See "trade" for passing rule.)

Styling: All dancers. Hands should blend into handhold required for following formation, i.e., wave or line.

Timing: OW centers 4, cross run 6, ends 4, ends cross run 6.

42. CIRCULATE FAMILY. Starting formation: any wave, column, line or two-faced line.

General Rule: The call means advance on position in a specific formation. The dancer always moves forward to the spot previously occupied by the dancer ahead in the given formation. Such dancers usually follow one another moving in the same direction. They may move in opposite directions passing by another dancer as they move. The passing rule is if the meeting dancers are on the same track (for example, both are ends), they always pass right shoulders when they meet. If the meeting dancers are on parallel tracks (one end, one center), they pass

whichever shoulders are appropriate.

HALF CIRCULATE: The dancer moves forward halfway towards the spot previously occupied by the dancer ahead in the given formation.

FORMATIONS:

a. BOYS.

All boys move forward to next boy's position.

b. GIRLS.

All girls move forward to next girl's position.

c. ALL 8.

All dancers move at once. Centers remain centers, and ends remain ends.

d. ENDS.

Ends of waves or lines all move forward to next end positions. Ends remain ends.

e. CENTERS.

Centers of waves or lines all move forward to next center position. Centers remain centers.

f. COUPLES.

All couples in two-faced or regular line move forward to the position of the next couple.

Styling: All dancers. Use couple handhold.

Comment - Couples traveling the shorter distance should adjust with shorter steps to coincide with those traveling the longer distance. Those traveling the longer distance should avoid rushing.

g. BOX.

Four dancers in two parallel mini waves move forward one position within their own box. May be one box (1 and 3 in center of square) or two boxes working side by side (waves) or end to end (columns).

h. SINGLE FILE (OR COLUMN).

All dancers move forward one position in the column.

i. SPLIT.

The term split means to divide two parallel ocean waves or columns into two boxes and circulate within the appropriate box.

Styling: All variations with the exception of couples circulate - All dancers. Arms in natural dance position.

Comment - Depending upon the formation some dancers are required to travel a shorter distance than others and should adjust with shorter steps to coincide with those traveling the longer distance.

Timing: OW centers 4, ends 4, all 4, TFL couples 4.

43. TRADE BY. Starting formation: trade by or any square, circle or line which two couples are facing each other and two other couples are facing out.

The couples facing each other pass thru; the couples facing out do a partner trade to face the center of the set.

Styling: same as pass thru and partner trade.

Timing: 4.

44. ZOOM. Starting formation: starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade.

On the call, the lead (or designated) dancer or couple rolls out and back a full turn (360°) to take the place of the trailing dancer while retaining original facing direction. The trailing or non-designated dancer steps directly forward or backward into the vacated position left by the lead dancer. The trailing dancer also retains original facing direction.

Styling: Lead dancers. Gents - Hold arms in natural dance position.  
Ladies - Skirt work optional.

Trailing dancers. Use couple handhold.

Comment - It is important that lead dancers initiate roll out movement with slight forward motion and allow sufficient room for trailing dancers to step through comfortably.

Timing: 4.

- a. SUBSTITUTE. Starting formation: starting and completed double pass thru, trade by, promenade, two-faced lines and mini waves.

The lead couple or the couple nearest the center makes an arch and backs over the trailing couple, while the trailing couple dives or back thru the arch. The two couples exchange positions, but each retains original facing directions.

Styling: Couple making the arch. Use loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making arch to drop hands momentarily if it is uncomfortable to reach over diving dancers. Hands should be rejoined in couple handhold.

Couple diving under. Use couple handhold. Bend low enough and stay close enough, partner to partner, to move comfortably underneath the arch.

45. WHEEL AND DEAL. Starting formation: any line or two-faced line of four dancers. (

The right hand couple does a regular one half ( $180^{\circ}$ ) left face wheel around with the person on the inside holding the pivot. At the same time, the couple on the left moves forward a step and then, with the inside person holding the pivot, the couple wheels right face one half ( $180^{\circ}$ ) to end directly behind the other couple. From a two-faced line, both couples step forward and wheel around to face each other.

Styling: All dancers. Use couple handhold.

Comment - Inside dancers serve as pivot point and should exert slight pressure to assist as in any wheel around movement.

Timing: 4.

46. FERRIS WHEEL. Starting formation: two parallel, two-face lines such as those resulting when dancers in an eight chain thru position do a swing thru and centers run.

The couples facing out in each two-faced line do a normal wheel and deal action for that position and when the figure is completed, become the trailing couple in a double pass thru formation. The couples facing in, in the two-faced line, move forward to a couples one half circulate position and, for a moment, form a new two-faced line in the center of the set; then the center two-faced line wheel and deals and the center couples end as the lead couples in a double pass thru formation. (

Styling: All dancers. Use couple handhold.

Comment - It is important that those couples doing a half circulate form a momentary two-faced line in center. (might touch inside hands to ensure the two-faced line position.)

Important to stress that couples DO NOT start wheel and deal motion from the original starting position -- must half circulate to the momentary two-faced line.

Timing: 6.

47. DOUBLE PASS THRU. Starting formation: starting double pass thru.

Two couples (or dancers) move forward passing right shoulders with two dancers to finish facing out. Ends in completed double pass thru formation.

Styling: Same as in pass thru.

Comment - Dancer leads slightly with right shoulder and therefore lady could use right hand to work skirt by putting it in front of her as she passes.

Timing: 4. (

MAINSTREAM BASICS (48-68)

## 48. ALAMO STYLE. Starting formation: alamo circle.

An even number of dancers in a circle, alternately facing in or out with joined hands, ready to follow directions of next call.

## a. BALANCE.

Partners facing each other, or dancers facing in the same or alternating directions take one step forward and close or touch with the other foot, then step back and touch or close.

Styling: Same as in ocean wave/balance.

Timing: each balance 4, each turn 4.

## 49. TURN THRU. Starting formation: two facing dancers or waves.

Each takes the right forearm of the other and moving clockwise they turn one half ( $180^{\circ}$ ). Having exchanged places they move directly forward releasing arm holds and passing right shoulders and ending back to back with the person they turned.

LEFT TURN THRU is done with left arms, turning counter-clockwise releasing arm holds and passing left shoulders to stand back to back.

Styling: Use normal forearm position as previously described.

Gents - Free hand in natural dance position.

Ladies - Skirt work desirable for free hand.

Timing: 4 (from point of contact).

## 50. EIGHT CHAIN THRU. ((1-8) Starting formation: eight chain thru or right hand ocean waves with regular boy and girl couples.

Facing dancers join right hands and pull by (Eight Chain One). Next, the dancers who are now facing out do a modified courtesy turn\* while the dancers now facing in join left hands with the opposite center dancer and pull by (Eight Chain Two). Repeat these actions through eight positions and return to original starting formations.

Even numbers 2, 4, 6, 8 end in Eight Chain Thru formation. Odd number 1, 3, 5, 7 end in trade by formation.

\*Modified courtesy turn. The man and lady facing out, side by side, join left hands as in a courtesy turn, but instead of placing the man's right hand around the lady's waist, he brings his right hand in front of him, over the girl's arm, as the pair wheels around one half ( $180^{\circ}$ ) to face the center of the square.

Styling: All dancers. Styling same as grand right and left and as in courtesy turn.

Comment - Emphasis should be placed on courtesy turn or modified courtesy turn in that portion of the basic so that dancers can maintain an Eight Chain Thru formation and not be allowed to drift into a grand right and left type of movement.

Timing: BOX eight hands 20, four hands 10.

51. SWEEP A QUARTER. Starting formation: facing couples.

This is a continuation of a previous circling type of movement. Facing couples, with inside hands joined with partner, continue the circling movement one quarter ( $90^\circ$ ) further, either right or left depending upon previous body flow direction.

Styling: All dancers. Use couple handhold.

Comment - Couples working together should smoothly disengage previous handhold and blend into sweeping basic.

Timing: two couples 2, all four couples 4.

52. PASS TO THE CENTER. Starting formation: eight chain thru or parallel ocean waves.

All dancers pass or step thru. Those reaching the outside of the square partner trade while those reaching the center are ready to react to the next call. Ends in a starting double pass thru formation.

Styling: All dancers. Styling same as pass thru and partner trade.

Timing: BOX couples facing in 2, couples facing out 6.

53. SPIN THE TOP. Starting formation: ocean wave.

NOTE: see "NOTE" section of ocean wave family.

From an ocean wave formation, the ends and their adjacent dancers turn one half ( $180^\circ$ ); the new centers then move in a forward direction three quarters around ( $270^\circ$ ); the outside (new end) dancers move forward one quarter of the way around ( $90^\circ$ ) and form another ocean wave at right angles to the original formation.

Styling: Same as in swing thru.

Comment - Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for next call..

Timing: 8 (from point of contact).

54. CENTERS IN. Starting formation: completed double pass thru or eight chain thru.

Starts with two dancers, near the center of the square (centers), both facing the outside two dancers. The outside dancers may be facing any direction. As the outside dancers step apart, the center dancers step forward and between them ending in line with the outsides.



## a. CENTERS OUT.

The two center dancers spread apart and move to the end position in line with the outside dancers.

Styling: Active couple should use couple handhold and if stepping in between couples facing the same direction, join hands as in a line of four. If active couple steps in between couple facing opposite direction, use hands up position with end dancers.

Timing: 2.

## 55. CAST OFF 3/4. Starting formation: any wave or line formation.

General Rule: An action in which two dancers, with hands or arms joined, move together around a pivot point. If both dancers are facing the same direction, one of the dancers becomes the pivot position and the other moves in a circular manner around the pivot. In a line, the end dancer becomes the pivot. If the joined dancers are facing opposite directions, the pivot is where the hands are joined and both dancers move equally around the pivot point.

Styling: If joined dancers are in opposite facing directions, the handhold should be hands up position; for example, as in swing thru. If joined dancers are in same facing direction, handholds are as in couples handhold position.

Timing: (same facing direction) 3/4 - 6.

## 56. CLOVERLEAF. Starting formation: completed double pass thru or single couple facing out.

From a completed double pass thru position, the lead dancers separate and walk away from each other moving in a three quarter (270°) arc. When the two lead dancers meet, they become partners and step towards the center of the square. Trailing dancers duplicate the leading couples' actions.

Single Couple: The action is the same as described for the lead dancers above except they may not always step forward.

Styling:

Gents - Arms in natural dance position.  
Ladies - Skirt work optional.

Comment - It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.

Timing: 4.

## 57. SLIDE THRU. Starting formation: facing dancers or right hand waves.

Facing dancers move past each other passing right shoulders. Each immediately

turns one quarter (90°). A man always turns one quarter right. A lady always turns one quarter left. Ending position is side by side.

Styling:

Gents - Arms in natural dance position.

Ladies - Skirt work optional.

Comment - Hands should be rejoined in the appropriate position for the next call.

Timing: SS heads or sides 6, BOX 4.

58. FOLD FAMILY. Starting formation: any wave, line or circle.

General Rule: Those designated by the call move forward and in a tight one half (180°) arc to end facing or in back of the adjacent dancer or position.

a. BOYS, b. GIRLS.

Boys, girls fold in front or in back of adjacent dancer.

c. ENDS.

Ends fold in front or in back of adjacent center.

d. CENTERS.

Centers fold in front or in back of adjacent ends.

e. CROSS.

Ends cross with each other to fold in front or in back of the furthest center. (See "trade" for passing rule). Centers cross with each other to fold in front or in back of the furthest end.

Styling: All dancers. Hand position depends on starting formation, i.e., hands up from a wave, couple handhold from a line or circulate.

Comment - Using appropriate hand position inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.

Timing: any fold 2, any cross fold 4.

59. DIXIE STYLE TO AN OCEAN WAVE. Starting formation: facing couples or two dancer single files.

If call is given to facing couples, the dancer on the right steps to the lead position in the single file. Lead dancers join right hands, pull by and releasing hands they form a left hand mini wave with the trailing dancer and turn one quarter (90°). New center dancers join right hands making a left hand ocean wave (

Styling: Lead dancers initially pulling by in center should use handshake hold, i.e., as in grand right and left. When forming mini wave with trailing dancers, dancers must adjust to the right using hands up position and using same styling as in swing thru.

Timing: SS heads or sides to the wave 6, all four couples to the wave 8.

60. SPIN CHAIN THRU. Starting formation: eight chain thru or parallel ocean waves.

NOTE: See "NOTE" section of ocean wave family.

From an ocean wave, the ends and their adjacent dancers turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. Without stopping, the two in the center of this new wave turn one half (180°) and re-form the wave across the set. Still without a stop, the two outside pairs of the center wave turn three quarters (270°) to join the waiting ends and form two parallel ocean waves.

LEFT SPIN CHAIN THRU follows the same general directions but directs facing dancers to start from a left hand ocean wave.

Styling: Same as in swing thru.

Comment - It is important that waiting ends remain in static position with hands ready to assume appropriate position for the next call.

Timing: BOX 16.

61. PEEL OFF. Starting formation: starting double pass thru, completed double pass thru, Z or box circulate.

The lead dancer turns away from the adjacent file one half (180°) and folds into the end position of a new line. The trailing dancer steps forward into the vacated position and spot turns one half (180°) away from the adjacent file and becomes the center.

When both files start facing the same direction, the ending position is a line of four. When the two files start facing opposite directions, the ending position is an offset two-faced line. When the two files start in a Z formation, the ending position is a two-faced line.

Styling: All dancers. Arms in natural dance position and ready to assume appropriate position for next call.

Comment - It is important that lead dancers move slightly forward before starting "peeling" motion.

Timing: 4.

52. TAG FAMILY. Starting formation: regular or two-faced lines with even numbers (Full, 1/2) of dancers.

a. LINE.

General Rule: Dancers turn individually to face the center point of the line, take a short side step left as they move forward passing right shoulders and continue forward past the other dancers to the opposite side (as in a completed double pass thru formation). Any of the following directional calls may be added to Tag. If none are added, the next call following Tag starts from the completed double pass thru formation.

RIGHT. Dancers face right one quarter (90°).

LEFT. Dancers face left one quarter (90°).

IN. Dancers face in toward the center of the square one quarter (90°).

OUT. Dancers face out from the center of the square one quarter (90°).

HALF TAG. Designated dancers face the center of the line and move forward until the lead dancer in each file is adjacent to the trailing dancer in the opposite file. Form waves and follow the next call.

b. PARTNER.

Two dancers, side by side, turn to face each other and pass thru. Follow the next call.

Styling: All dancers. Arms in natural dance position, hands ready to assume appropriate position for next call.

Comment - A flowing type movement can be achieved by taking a slight step forward before turning toward the center of the line thus avoiding the abrupt military type pivot.

Timing: FL with pass thru tag the line full 8, 3/4 - 7, 1/2 - 6, 1/4 - 5, TFL tag the line full 6, 3/4 - 5, 1/2 - 4, 1/4 - 3, partner tag 3.

63. CURLIQUE. Starting formation: facing dancers (must be a man and a lady).

The facing man and lady touch raised right hands. The lady turns three quarters (270°) left face under the touching hands as the man walks around the girl turning one quarter (90°) right face to end in a mini wave.

Styling: After hands meet, with back of lady's hand to the gent's palm, hands revolve around each other maintaining contact and a certain degree of stability in order that the lady can turn comfortably under the gent's arm. Basic ends in hands up position.

Timing: 4 (from point of contact).

64. WALK AND DODGE. Starting formation: parallel waves, box circulate or columns.

With adjacent dancers facing in opposite directions (mini waves), each dancer facing in walks across the square to take the place of the dancer who was facing out directly in front of him. Each dancer facing out side steps (dodges) to fill the spot vacated by the "walker" who was formerly facing in beside him. Dancers end side by side, both facing out.

NOTE: Walk and Dodge can be used with facing couples if the caller designates who is to walk and who is to dodge, i.e., "boys walk, girls dodge;" ends in waves.

Styling:

Gents - Arms in natural dance position.

Ladies - Skirt work optional.

Comment - Hands should be ready to assume appropriate position for next call.

Timing: 4.

65. SCOOTBACK. Starting formation: parallel waves and box circulate.

Each dancer facing in steps straight forward to meet in the center, does a forearm turn and steps out to end in the adjacent dancer's original position. Simultaneously, adjacent dancer facing out folds and steps into the spot vacated by the dancer who is doing the forearm turn.

When done from a right hand wave, the forearm turn in the center is done with the right forearm and the fold is also to the right. When done from a left hand wave, a left forearm turn is required with the adjacent dancer folding to the left.

Styling: Similar to that of turn thru and fold.

Timing: OW 6.

66. FAN THE TOP. Starting formation: facing couples, ocean wave or two-faced line.

The centers turn three quarters ( $270^{\circ}$ ) while the end dancers release handholds and move forward one quarter ( $90^{\circ}$ ) joining the centers to re-form an ocean wave or two-faced line at right angles to the original formation.

Centers remain centers and ends remain ends.

NOTE: A Fan the Top from a left hand ocean wave uses the same general procedure. If dancers are facing, caller must direct the facing couples to first step into a left hand ocean wave.

Styling:

Center dancers - Use hands up position and styling similar to that of swing thru.  
End dancers - Arms in natural dance position and hands ready to assume appropriate position for next call.

Timing: 4.

67. HINGE FAMILY. Starting formation: any wave, line or two-faced line.

General Rule: A hinge is one half of a trade. The call may be directed to all couples or designated couples such as centers, boys, girls, heads, etc.

a. COUPLES.

From lines of four or two-faced line do a one half of a couple trade ending in two-faced lines perpendicular to the original line.

Styling: Use couple handhold position and styling similar to that of wheel and deal.

Timing: 3.

b. SINGLE.

From mini waves turn one quarter ( $90^{\circ}$ ).

ALAMO. From alamo circles always turn one quarter ( $90^0$ ) by the right unless the caller specifically designates left.

Styling: Use hands up position.

Timing: 2.

c. PARTNER.

Partners execute one half of a partner trade ending in a right hand mini wave or ocean wave at right angles to partner line.

Styling: Basic ends in a mini wave, hands up position.

Timing: 2.

68. RECYCLE. Starting formation: ocean wave.  
(waves only)

The ends of the wave crossfold as the centers of the wave fold in behind the ends and follow them on around to face in as a pair.

Styling: All dancers. Arms in natural dance position, hands ready to adjust for next call as quickly as possible.

Timing: 4.

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#### Definitions of Timing Terms

SS = Static Square. BOX = Box 1-4. OW = Ocean Wave. TFL = Two Faced Line.  
FL = Facing Lines.

From point of contact means exactly what it says, if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-Box 1-4.

DEFINITION OF STYLING TERMSArms in Natural  
Dance Position

Arms should be held slightly bent in comfortable position in anticipation of the next movement.

Dance Step

Should be smooth, effortless gliding step in which ball of foot touches and slides across surface of floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down.

Dance step must be coordinated with the beat of the music.

In general terms short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

DANCING HAND POSITIONS:

- .Couple Handhold Inside hands joined. Gents should always hold palms up, ladies palms down. In the event same sex couple, left-hand dancer turns palm up, right-hand dancer turns palm down. Arms should be bent with hands held slightly higher than elbow. Forearms adjacent and can be held close together in locked-in position for wheel around type movement.
- .Forearm The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around other.
- .Handshake Hold Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of opposite dancer's hand.  
  
It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.
- .Loose Handhold Hands revolve around each other maintaining contact and certain degree of security or stabilization. Slight pressure is all that is required.
- .Hands Up Hands are joined in crossed palm position, i.e. opposing dancers place palms together with finger pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.
- .Box Star/  
Packsaddle Four gents with palms down take wrist of gent ahead and link up to form a box.
- .Palm Star Place all hands together with fingers pointing up and thumbs closed gently over back of adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the handgrip will be at an average eye level.

<u>Posture</u>	Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.
<u>Pull By</u>	The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.
<u>Skirt Work</u>	Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.
<u>Promenade Ending Twirl</u>	Gent raises right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in a squared up couples position.

### STYLING FOR BASIC SQUARE DANCE CALLS

#### BOW (HONORS)

##### To Your Partner

**Gents:** Turn slightly to face your partner making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Gent's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

**Ladies:** Turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the gents bow slightly from the waist as the ladies acknowledge with a curtsy.

##### To Your Corner

**Gents:** Right hand holding partner's left hand, turn slightly to face corner, making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot.

**Ladies:** Left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching floor. Both legs are straight with weight on back foot.

An acceptable traditional variation of styling is that the gents bow slightly from the waist as the ladies acknowledge with a curtsy.






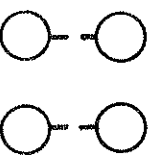
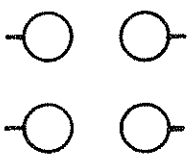
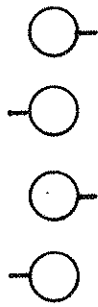
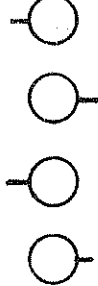
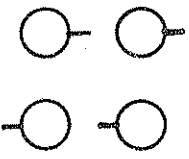
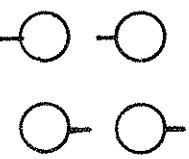
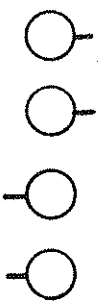
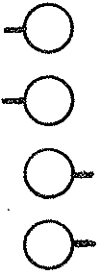
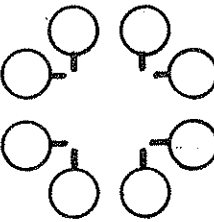
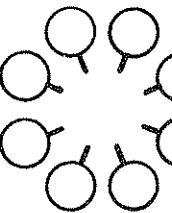
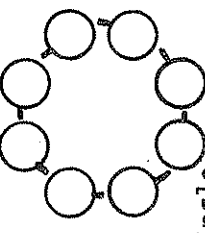
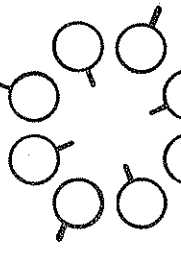
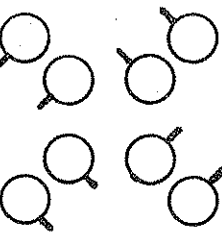
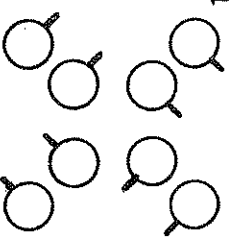
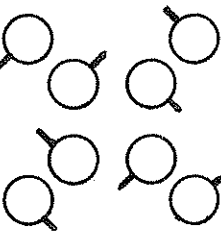
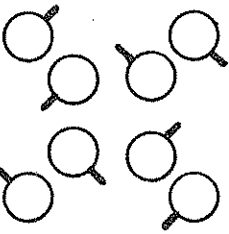
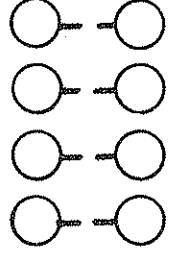
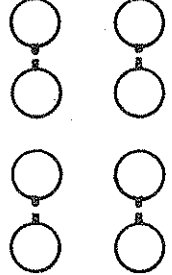
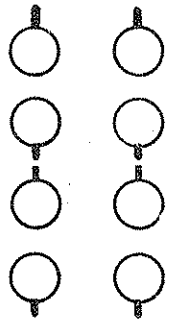

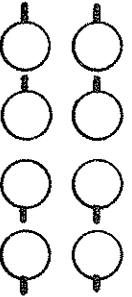
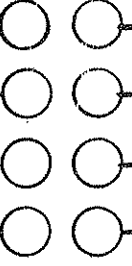
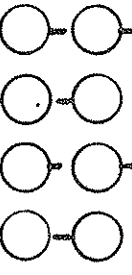
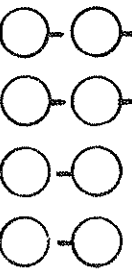
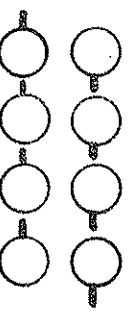


# CALLERLAB

BOX 679, POCONO PINES, PA. 18350

The International Association of Square Dance Callers

CALLERLAB Approved Formations 4 - 2 - 80

<p>Couple 1</p> 	<p>Facing Dancers 2</p> 	<p>Back to Back Dancers 3</p> 	<p>Right Hand Mini-Wave 4</p> 	<p>Left Hand Mini-Wave 5</p> 	<p>Facing Couples 6</p> 
<p>Back to Back Couples 7</p> 	<p>Right Hand Ocean Wave 8</p> 	<p>Left Hand Ocean Wave 9</p> 	<p>Right Hand Box Circulate 10</p> 	<p>Left Hand Box Circulate 11</p> 	<p>Right Hand Two Faced Line 12</p> 
<p>Left Hand Two Faced Line 13</p> 	<p>Static Square 14</p> 	<p>Circle 15</p> 	<p>Single File Promenade 16</p> 	<p>Alamo Style 17</p> 	<p>Promenade 18</p> 
<p>Wrong Way Promenade 19</p> 	<p>Thar Star 20</p> 	<p>Wrong Way Thar 21</p> 	<p>Facing Lines 22</p> 	<p>Eight Chain Thru 23</p> 	<p>Trade By 24</p> 
<p>Double Pass Thru 25</p> 	<p>Completed Double Pass Thru 26</p> 	<p>Lines Facing Out 27</p> 	<p>Parallel Waves 28</p> 	<p>Parallel Two Faced Lines 29</p> 	<p>Right Hand Columns 30</p> 

<p>Left Hand Columns 31</p>	<p>Three and One Lines 8 Possible 32</p>	<p>Ends In Inverted Lines 33</p>	<p>Ends Out Inverted Lines 34</p>	<p>In-T-Bone Lines 35</p>	<p>Out-T-Bone Lines 36</p>
<p><math>\frac{1}{4}</math> Tag 37</p>	<p><math>\frac{3}{4}</math> Tag 38</p>	<p><math>\frac{1}{4}</math> Line 39</p>	<p>Right Hand Diamonds 40</p>	<p>Left Hand Diamonds 41</p>	<p>Right Hand Pt-to-Pt Diamonds 42</p>
<p>Right Hand Facing Diamonds 43</p>	<p>Left Hand Facing Diamonds 44</p>	<p>Hourglass 45</p>	<p>Left Hand Z 46</p>	<p>Right Hand Z 47</p>	<p>Right Hand Stars (2-8) 48</p>
<p>Left Hand Stars 49</p>	<p>Tidal Wave 50</p>		<p>Tidal Two Faced Line 51</p>		
<p>Tidal Line 52</p>		<p>Galaxy 53</p>			

TIMING - THE BASIC PROGRAM

## DEFINITIONS:

SS-Static Square. BOX-Box 1-4. OW-Ocean Wave. TFL-Two Faced Line. FL-Facing Lines.

## BASICS:

Circle. SS 8 people full around  $\frac{16}{8} \frac{3}{4}$   $\frac{12}{6} \frac{1}{2}$   $\frac{8}{4} \frac{1}{4}$   $\frac{4}{2}$   
 BOX 4 people full around  $\frac{8}{4} \frac{3}{4}$   $\frac{6}{3} \frac{1}{2}$   $\frac{4}{2} \frac{1}{4}$   $\frac{2}{1}$

Forward & Back. SS All 8 heads or sides  $\frac{8}{8}$  rock F & B  $\frac{4}{4}$  balance  $\frac{4}{4}$

Dos sa dos. SS corner  $\frac{6}{6}$  partner  $\frac{6}{6}$  BOX  $\frac{6}{6}$  SS across set  $\frac{8}{8}$

Swing. Advancing skill, usually 4-8 beats of music, used at caller's discretion.

Promenade. SS couples full around  $\frac{16}{8} \frac{3}{4}$   $\frac{12}{6} \frac{1}{2}$   $\frac{8}{4} \frac{1}{4}$   $\frac{4}{4}$  4 people inside  $\frac{8}{8}$

Allemande turns. full around  $\frac{8}{8} \frac{3}{4}$   $\frac{6}{6} \frac{1}{2}$   $\frac{4}{4} \frac{1}{4}$   $\frac{2}{2}$

Grand Right & Left.  $\frac{10}{10}$  weave the ring  $\frac{10}{10}$  (until you meet partner other side.)

Pass Thru. SS heads or sides across set  $\frac{4}{4}$  BOX  $\frac{2}{2}$

U Turn Back.  $\frac{2}{2}$

Split. SS Couple # 1 split couple # 3 around one to a line  $\frac{8}{8}$   
 Heads or sides pass thru around one to a line  $\frac{8}{8}$  around two to a line  $\frac{10}{10}$   
 To home  $\frac{12}{12}$  BOX insides split outsides to a line  $\frac{4}{4}$  to home position  $\frac{6}{6}$

Couples Separate or divide  $\frac{2}{2}$

Courtesy turn.  $\frac{4}{4}$

Chains. SS two Ladies across set  $\frac{8}{8} \frac{3}{4}$   $\frac{10}{10}$  four ladies across  $\frac{8}{8} \frac{3}{4}$   $\frac{10}{10}$

Do pas so. SS from start to finish of courtesy turn  $\frac{16}{16}$  to next call  $\frac{12}{12}$

Right & Left Thru. SS heads or sides across set  $\frac{8}{8}$  BOX  $\frac{6}{6}$  OW  $\frac{6}{6}$

Stars. four people full around  $\frac{8}{8} \frac{3}{4}$   $\frac{6}{6} \frac{1}{2}$   $\frac{4}{4} \frac{1}{4}$   $\frac{2}{2}$   
 eight people full around  $\frac{16}{16} \frac{3}{4}$   $\frac{12}{12} \frac{1}{2}$   $\frac{8}{8} \frac{1}{4}$   $\frac{4}{4}$

Star promenade. four couples full around  $\frac{12}{12} \frac{3}{4}$   $\frac{9}{9} \frac{1}{2}$   $\frac{6}{6} \frac{1}{4}$   $\frac{3}{3}$   
 four couples full around with back out at home  $\frac{16}{16}$

Inside out-outside in  $\frac{4}{4}$  with full turn  $\frac{8}{8}$

Couples lead right or left  $\frac{4}{4}$

Circle to a line.  $\frac{8}{8}$

Bend the line. Lines of four  $\frac{4}{4}$  six  $\frac{4}{4}$  eight  $\frac{4}{4}$

All around your left hand lady.  $\frac{8}{8}$

See saw saw.  $\frac{8}{8}$

Grand Square  $\frac{32}{32}$

Box the gnat or flea.  $\frac{4}{4}$  (from point of contact)

Square Thru. SS four people full  $\frac{10}{10} \frac{3}{4}$   $\frac{8}{8} \frac{1}{2}$   $\frac{6}{6} \frac{1}{4}$   $\frac{4}{4}$   
 BOX four people full  $\frac{8}{8} \frac{3}{4}$   $\frac{6}{6} \frac{1}{2}$   $\frac{4}{4} \frac{1}{4}$   $\frac{2}{2}$

California Twirl.  $\frac{4}{4}$

Dive thru. BOX couple diving  $\frac{2}{2}$  couple facing out  $\frac{6}{6}$

Cross Trail Thru. SS heads or sides across set  $\frac{6}{6}$  around one to a line  $\frac{10}{10}$   
 around two to a line  $\frac{12}{12}$  across the set to corner  $\frac{6}{6}$

Wheel Around.  $\frac{4}{4}$

Single file turn back.  $\frac{2}{2}$

Allemande Thru. SS from allemande left to point of back up star.  $\frac{12}{12}$

Shoot the star.  $\frac{4}{4}$  full around  $\frac{8}{8}$

Slip the clutch  $\frac{2}{2}$

Half sashay. standed  $\frac{4}{4}$  roll away  $\frac{4}{4}$  ladies in, men sashay  $\frac{4}{4}$

Alamo Style. each balance  $\frac{4}{4}$  each turn  $\frac{4}{4}$

Star Thru.  $\frac{4}{4}$  (from point of contact)

Couples backtrack.  $\frac{2}{2}$

\* From point of contact means exactly what it says, if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

\* From facing lines spaced a normal distance apart such as heads lead right and circle to a line, your timing would be the same as SS-Static Squares. If the line is closer to the other line, the timing would be the same as BOX-Box 1-4....

TIMING THE EXTENDED PROGRAM

## BASICS:

Turn Thru. 4 (from point of contact)  
 Pass to the Center. BOX couples facing in 2 couples facing out 6  
 Eight chain thru. BOX eight hands 20 four hands 10  
 Ocean Wave. formation....  
 Swing Thru. 6 (from point of contact)  
 Flutter Wheel. SS head or side ladies 8 all four ladies 12  
 Sweep 1/4. two couples 2 all four couples 4  
 Veer left or right. BOX 2 SS heads or sides 4  
 Run. OW centers 4 cross run 6 ends 4 ends cross run 6  
 Trades. SS partner 4 OW centers 4 ends 4 from TFL couples 6  
 Circulates. OW centers 4 ends 4 all 4 TFL couples 4  
 Spin the top. 8 (from point of contact)  
 Trade By. 4  
 Zoom. 4  
 Wheel & Deal. 4  
 Double Pass Thru. 4

TIMING THE MAINSTREAM PROGRAM

## BASICS:

Centers In/Out. 2  
 Cast Off. (same facing direction) full 8 3/4 6 1/2 4 1/4 2  
 Cloverleaf. 4  
 Slide Thru. SS heads or sides 6 BOX 4  
 Folds. any fold 2 any cross fold 4  
 Dixie Style. SS heads or sides to the wave 6 all four couples to the wave 8  
 Spin Chain Thru. BOX 16  
 Peel off. 4  
 Tags. FL with pass thru tag the line full 8 3/4 7 1/2 6 1/4 5  
 TFL tag the line full 6 3/4 5 1/2 4 1/4 3 partner tag 3  
 Curlique. 4 (from point of contact)  
 Walk & Dodge. 4  
 Scootback. OW 6  
 Fan the top. 4  
 Hinge. Couples 3 singles 2

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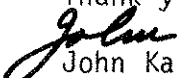
If you have comments regarding the content of this list, please write to CALLERLAB or call 717-646-8411.

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These lists are the result of a CALLERLAB committee and have been approved at CALLERLAB 79.

Dick Leger, Chairman  
 Len Bergquist  
 George Gargano  
 Joe Obal  
 Colin Walton  
 Bob Brundage

Thank you,

  
 John Kaltenthaler, Executive Secretary